S/S

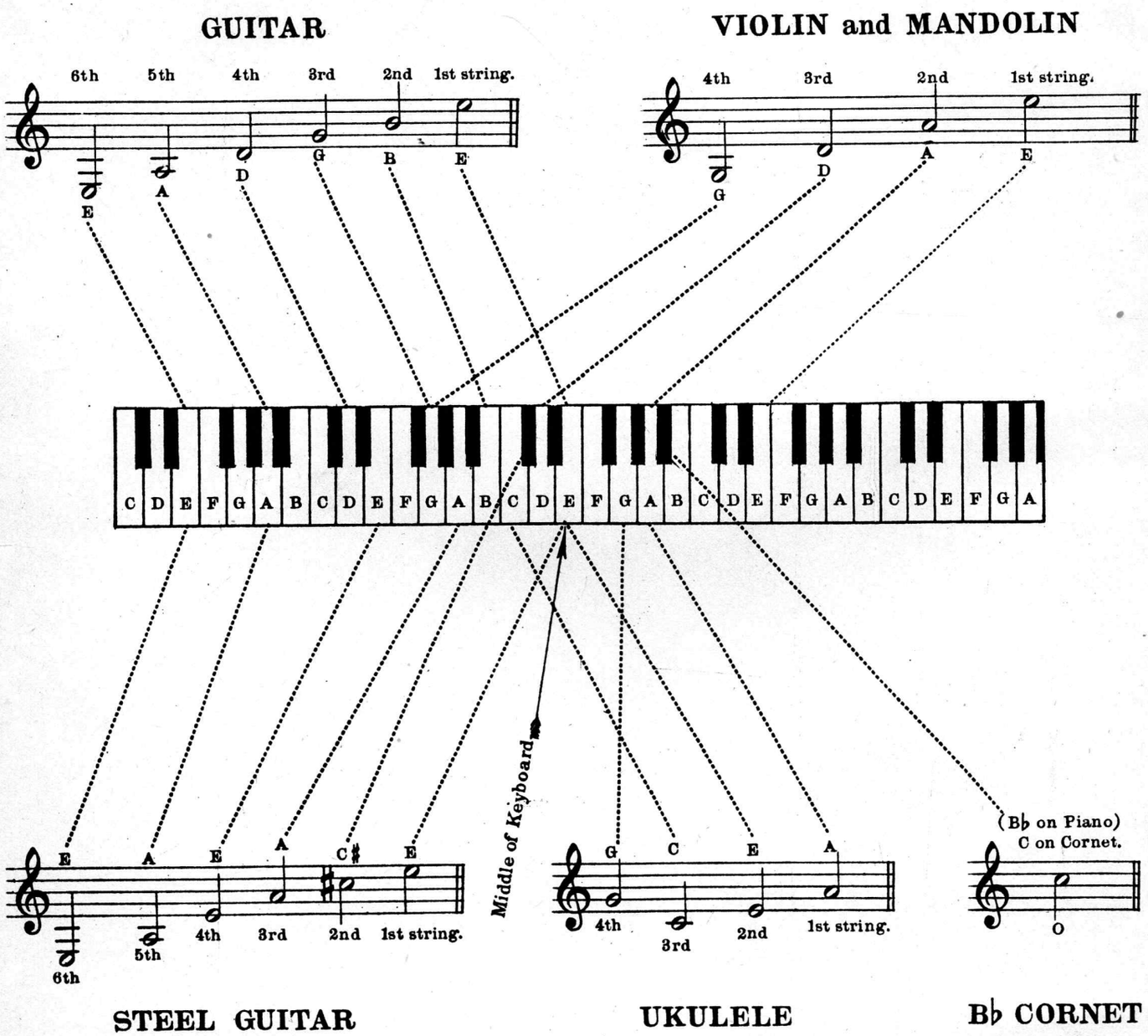
BANJO

1918 24-LESSON
FOR BANJO

SLINGERLAND'S CORRESPONDENCE SCHOOL
OF MUSIC
CHICAGO

CHICAGO
Correspondence School of Music
Chicago, Ill.

How to tune any Instrument To the Piano or Organ.


GUITAR
6th 5th 4th 3rd 2nd 1st string.
E A D G B E
VIOLIN and MANDOLIN
4th 3rd 2nd 1st string.
G D A E
C D E F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A
Middle of Keyboard
E A E A C♯ E
6th 5th 4th 3rd 2nd 1st string.
STEEL GUITAR
G C E A
4th 3rd 2nd 1st string.
UKULELE
(B♭ on Piano)
C on Cornet.
O
B♭ CORNET

Those who do not have a Piano or Organ should purchase a pitchpipe tuner. For Mandolin, Violin and Ukulele get the "four in one" pitchpipe, for Guitar and Hawaiian Guitar the "six in one."

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SLINGERLAND'S CORRESPONDENCE SCHOOL OF MUSIC.
Instruction for Banjo CHICAGO ILL.
Lesson One.

Dear Pupil:-

Before beginning to study this lesson you must first tune the banjo. The best way to do this is to use a Piano or Organ. By using the keyboard chart at top of Lesson One, you can readily find the notes to strike on the Piano, then tune each string on the banjo so as to sound like the given note on the piano. Remember that the string nearest the floor when you are playing, is the 1st string; the short thumb string is the 5th string etc.,

The banjo is really a bass instrument and you will see that the notes are to be found on the piano in the bass clef and played with the left hand; but it is more convenient to play the banjo in the treble clef, so every note is written an octave (8 notes) higher and played up in the treble clef. You will understand this better when you think of a man's voice which is an octave lower than a women's voice, and which is properly written down in the bass clef, yet a man may sing the notes of song music from the treble clef just the same, although his voice is 8 tones lower than the woman's voice singing from the same notes.

HOW TO USE A PITCH-PIPE.

The pitch-pipes in use for the banjo usually sound the notes as written instead of the notes as played, so in tuning the strings to a pitch-pipe you should place a finger at the 12th fret on the 1st, 2nd, 3rd and 4th strings as you tune them, and at the 16th fret on the 5th string. By doing this you get the exact tone as made by the pitch-pipe which is an octave above the sound of the open strings.

HOW TO TUNE BY FRETS.

When the banjo is in perfect tune the 4th string stopped at the 7th fret sounds G, same as the open 3rd string; the 3rd string stopped at the 4th fret sounds B, same as the open 2nd string; the 2nd string stopped at the 3rd fret sounds D, same as the open 1st string; the 1st string stopped at the 5th fret sounds G, same as the 5th string.

THE BRIDGE.

It is very important that the bridge should be be in the right place. Measure from the nut (next to pegs) to the 12th fret (the frets are the brass bars across the fingerboard,) then measure that same distance from the 12th fret to the bridge. Make a mark on the head with a lead pencil so you will always know where bridge belongs, and never move it.

.....

THE HEAD.

The head should be tightened moderately, enough to keep it from sagging, but not enough to break it. It is necessary to use judgement in this as we can not tell you exactly just how tight to keep it. It is not best to allow it to stay in the sunshine long when tightened, and above all, keep the head perfectly dry. A single drop of water on a tightened head has been known to break the head. With reasonable care a head ought to last a long time. The author has a head on one banjo which has lasted for 15 years and is still in good condition, but this of course, is an exception and not the rule.

Continued.

2d Pos.

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Chicago, Illinois

Instruction for Banjo
Lesson 1, Part 2.

ABOUT STRINGS

Steel strings last better and are the only kind to use in very damp climates and where the banjo is to be played much out of doors, therefore, our banjos are all fitted with steel strings. As a rule we advise our pupils to use steel strings.

HOW TO PLAY THIS LESSON.

This lesson illustrates the staff (5 lines) the measure (between single bars) and the strain which is ended by a double bar. The notes in this lesson are all quarter notes which are black notes with straight stems (up or down, it makes no difference.) To make one of these notes, we must pick the string once.

Sit in an ordinary chair, not too high, and hold the rim of banjo on right thigh with strings away from body, upper edge of rim touching the body. The neck should be held up at an angle of about 45 degrees. Notice that the rim of the banjo is the largest part of it, and contains the calfskin head. Hold the neck with the thumb and 1st finger of left hand.

The 4th or little finger of right hand should be placed on the head near the bridge and the other fingers slightly curved under the hand, the thumb being held straight and stiff. The 2nd finger plays the 1st string, the 1st finger plays the 2nd string and the thumb plays the 3rd, 4th and 5th strings. See that the thumb always works ahead of the fingers, they should be kept curved back under the hand. The cross (X) means to pick with the thumb, one dot (.) means pick with 1st finger, 2 dots (..) mean pick with 2nd finger.

Now play #1 slowly, counting one for every note struck. The 1st four notes are made on the open 4th string. Say "1, 2, 3, 4," as you strike these notes. The next notes are made on the 3rd string, count them (aloud) in the same way, "1,2,3,4." The next notes are made on the 2nd string with the 1st finger, count them the same, and so on through #1 and #2, being careful to pick with the correct finger and to count aloud. Do not pick up, away from the Banjo as that causes the strings to snap; pick side ways lightly over the top of the strings. The thumb may pick downward toward the banjo and gives the best tone but this cannot be done with the fingers. The picking of the thumb is always down toward the floor, that of the fingers is up toward the ceiling.

When the 1st finger of left hand is placed at 1st fret (close to fret on side next to the pegs,) and the second finger at 2nd fret, 3rd finger at 3rd fret, 4th finger at 4th fret etc., you are playing the 1st position but if the 1st finger is placed at the 2nd fret, the 2nd finger at the 3rd fret, etc., you are playing in the 2nd position. The highest note on the 4th or bass string is made at the 5th fret, therefore it is necessary to finger that string in the 2nd position.

(Continued.)

2d Pos. × × ×

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Instruction for Banjo
Lesson One Part 3.

Dear Pupil:-

In #3, you begin by striking open C on the bass string with the thumb. Now place 1st finger at 2nd fret on the same string, and strike with the thumb and you are making the note D. Notice the figures above the notes, the lower figure represents what finger to use, the upper figure represents the fret at which to make the note. Remember that the number of the fret never changes, the same note is always made at the same place, the finger numbers (the lower ones) are sometimes changed, however, as it is often more convenient to use some other finger in playing chords. Next make E with 3rd finger at 4th fret, and F with 4th finger at 5th fret. These are all of the notes on the bass string.

Now move the hand back to the 1st position and play G, open 3rd string and A with the 2nd finger at 2nd fret of 3rd string, B and C are made on 2nd string, you must pick this string with the 1st finger. D, E, and F are made on the 1st string, pick with 1st finger. When you come to G, above the staff, play 5th or thumb string, open and change hand to the 7th position on the 1st string, 1st finger at 7th fret for A, 3rd finger at 9th fret for B, and 4th finger at 10th fret for C. After you have learned #3 you may try #4 which is made up of the same notes mixed up. The same note is always played at the same fret but in some places a different finger is used when more convenient. When one figure is used it always means the finger. Practice one hour a day.

Yours very truly,
Chicago Correspondence School of Music.

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NOTE THE FOLLOWING OF PROPER CARE AND ADJUSTMENT FOR YOUR INSTRUMENT.

Dear Pupil:-

Special attention should be given to the pegs of your instrument. If they slip when tightening the strings, there is a little screw adjuster in each peg. Simply take a screw driver and you can either tighten or loosen it. It should be screwed tight enough so you can turn the peg without special effort. If you get screws too tight so you can not turn the pegs, simply loosen them.

Regarding tightening of the head, the head should be kept tight at all times, NOT LOOSE but do not tighten the head on a damp day as the head will stretch when it is damp and again when the weather is real warm, it will automatically tighten itself.

Regarding the proper position to place the bridge, you will find a lead pencil mark showing you the proper place to put it. If for any reason the mark should be off the head, simply place the bridge the same distance from the twelfth fret as the twelfth fret is from the nut of your instrument. The 12th fret must be exactly in the middle.

Your instrument should be kept in a dry place at all times.

All you need now is practice. Also, every lesson should be studied thoroughly before attempting the next one.

Yours very truly,

Chicago Correspondence School of Music

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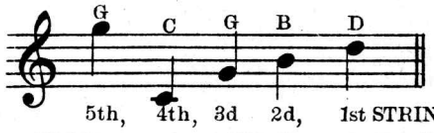
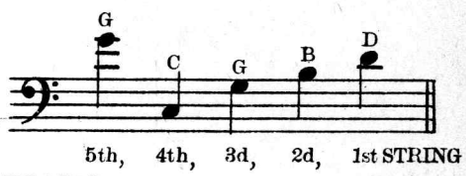
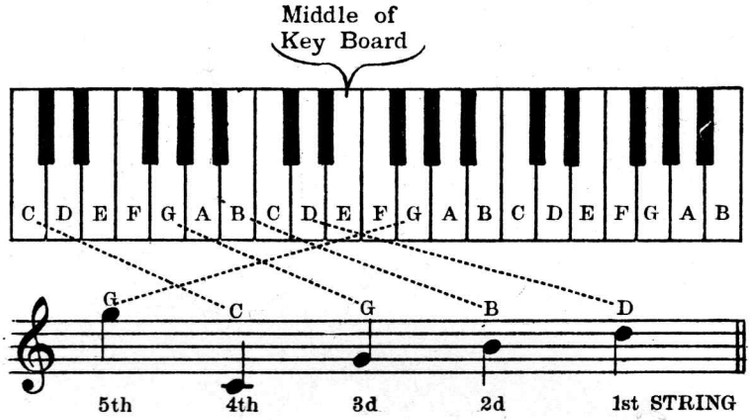
ANJO Lesson One. **Chicago, Ill.** By H. S. MITCHELL

HOW THE BANJO IS TUNED

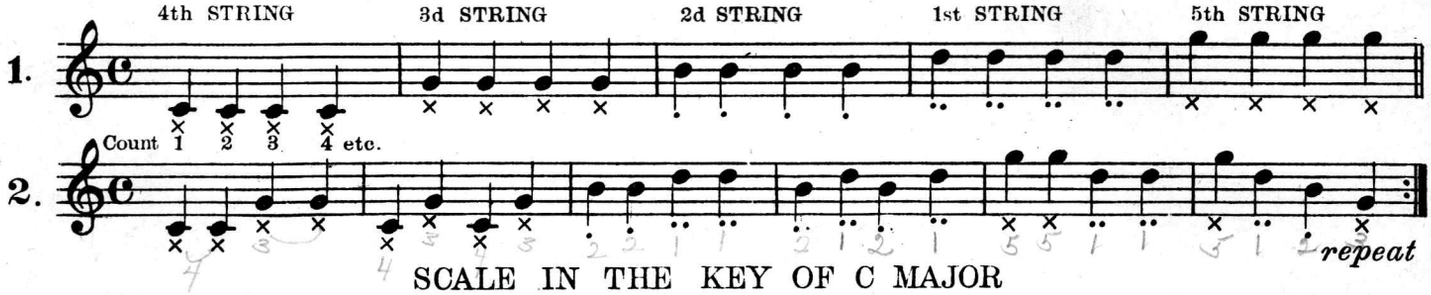
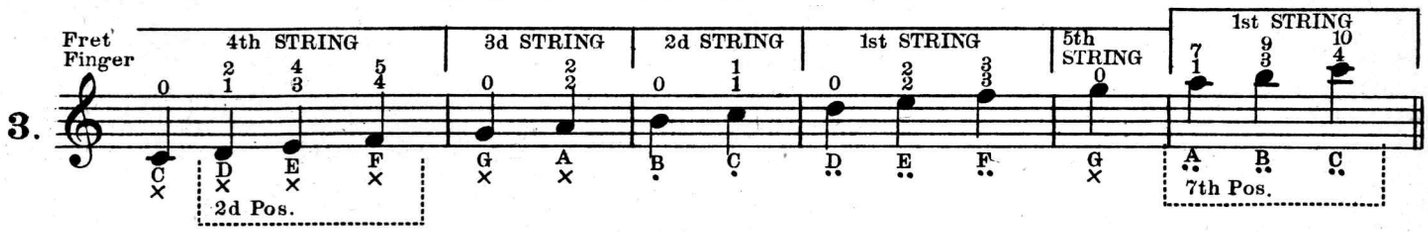
Notes on the open strings as written.

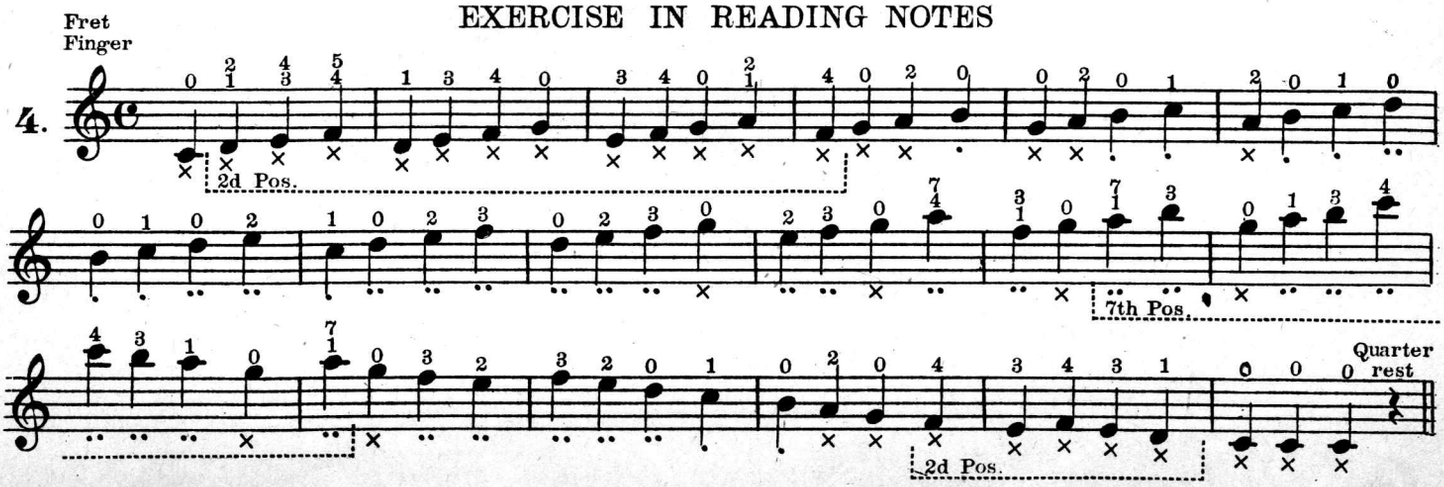


Same notes as found on the piano.

HOW TO TUNE THE BANJO TO THE PIANO



EXERCISE ON THE OPEN STRINGS

C means 4/4 or four quarter notes in each measure.
× = Pick with thumb, · = 1st finger, ·· = 2d finger.

SCALE IN THE KEY OF C MAJOR

EXERCISE IN READING NOTES



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Chicago Correspondence School of Music.
Chicago, Illinois

Instruction for Banjo
Lesson 2.

Dear Pupil:-

It is very necessary for you to keep reviewing the scale, #3, and Ex.4 in lesson 1, as they give you a foundation for all the following lessons. Play them over every day before beginning practice on lesson 2.

In #5, you will find all kinds of notes commonly used:- whole notes, 4 counts long; half notes, 2 counts long; quarter notes, 1 count long; 8th notes, 2 to each count; and 16th notes 4 to each count. Now all notes are made in the same way on the banjo just by picking the string once at the beginning of the note, but if the note is a long one you must let the string sound for the number of counts represented by the note before picking the string again.

In #6, we have quarter notes and half notes. It is better to count aloud, 4 counts to each measure. Say "1, 2, 3, 4," as you play notes in 1st measure, then "1, 2," for the two quarter notes and say "3" as you pick the half note and let the string sound as you say "4". Notice that you do not use the note F on the 4th or bass string, therefore it is not necessary to place the hand in the 2nd position, play notes in 1st position instead, E with 4th finger at 4th fret, D with 2nd finger at 2nd fret. In 12th measure of #6, the 1st two notes (A's) are played with the 1st finger at the 7th fret; 1st string. Now leave 1st finger down while you play open G on the thumb string as the notes in the next two measures are also to be played in the 7th position and it is better to leave 1st finger down when playing in a high position.

In 7, two strings must be struck at the same time. This will become easy with a little practice.

#8, is a chord exercise. Keep fingers down as far as the dots extend; this is important in playing chords. Notice that when upper F (on 5th line) occurs in a chord it is always played with the 4th finger, although in scales and in single note melodies it is played with 3rd finger. The fingering of a note often changes, the fret on which note is made, never changes.

New pupils who have seen some of the Old Time banjo music in A NOTATION get confused at the difference in these lessons which are in the MODERN C NOTATION. This difference will be fully explained in a later lesson. The A NOTATION is out of date and should never be used in this age of progress.

Yours very truly,

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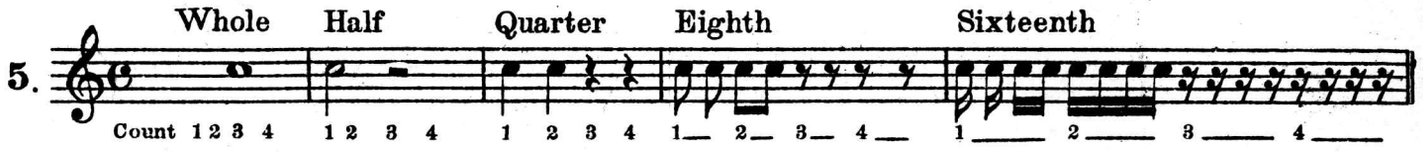
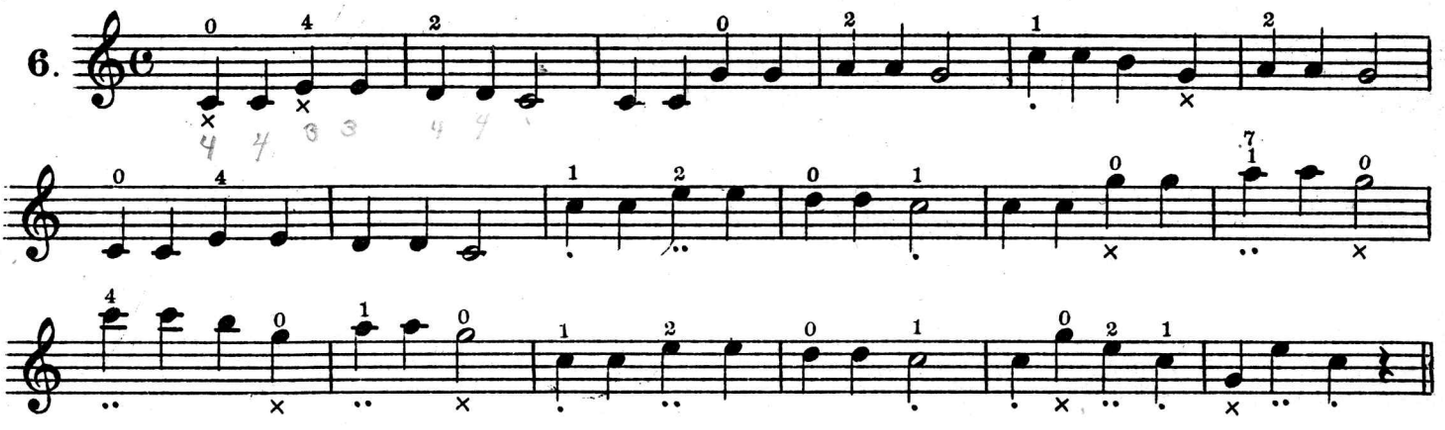
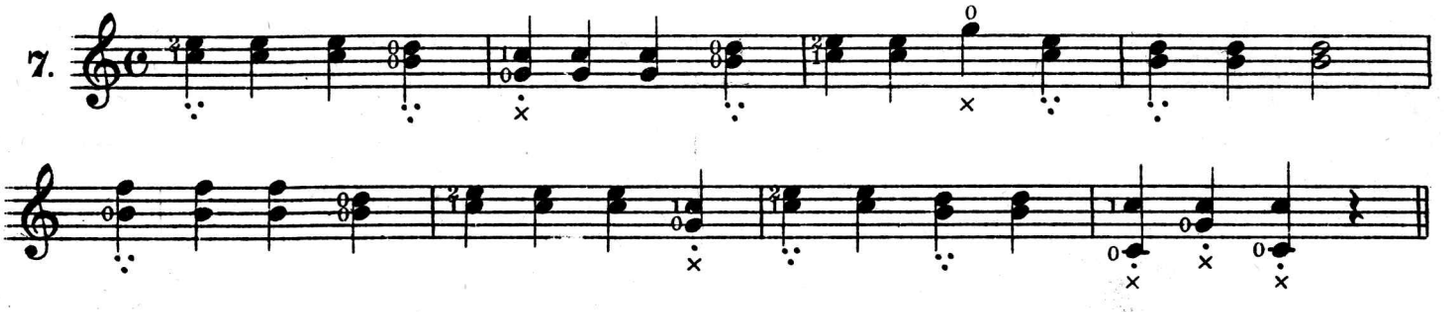
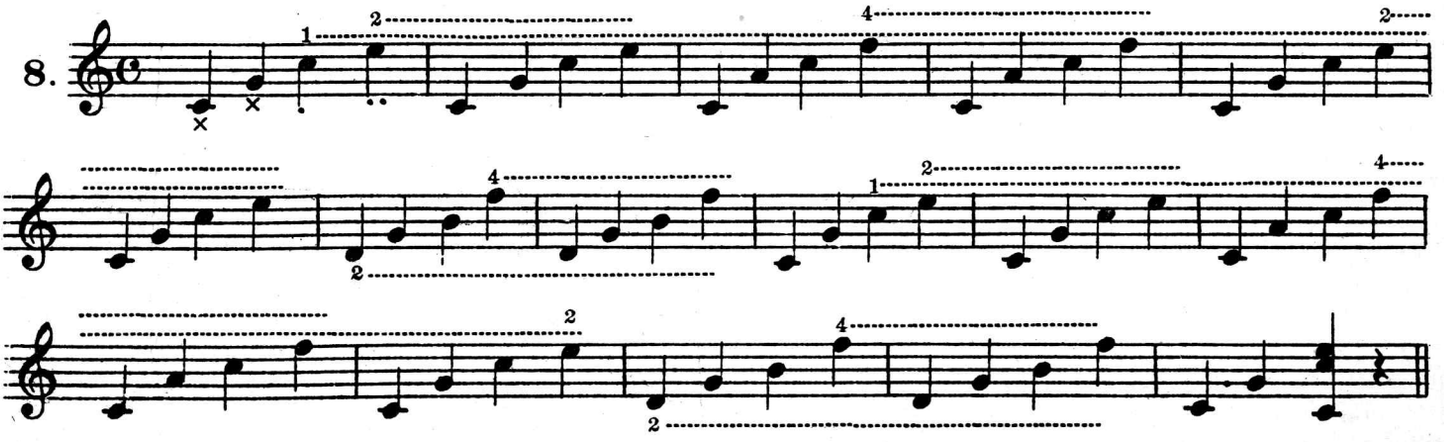
BANJO Lesson Two. Chicago, Ill. By H. S. MITCHELL

ALL KINDS OF NOTES WITH CORRESPONDING RESTS

FIRST MELODY

DOUBLE NOTES

Play slowly and carefully

PREPARATORY CHORD EXERCISE



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Chicago, Illinois

Instruction for Banjo
Lesson 3.

Dear Pupil:-

Never try to wash the calfskin head on a banjo. If it becomes soiled, use a soft rubber eraser and rub it gently. Never use a hard eraser, never rub hard to roughen the surface of the skin. Be sure that the exact location of the bridge is marked on the head and always keep the bridge exactly in place.

In this lesson we have all of the chords in the key of C major. The first note of the scale is always called the Tonic, then a chord built on that note is called the Tonic Chord. This is the most important chord and is always used at the end of any piece in the key of C. Notice in #9, that the 1st, 3rd and 5th notes of the scale form the Tonic chord. The next note of the scale on which we can build a chord is the 4th, called the Sub-dominant. Beginning with it as the first note and adding the 3rd & 5th higher notes, we have the Sub-dominant chord. The 5th note of the scale is called the Dominant, and we can build a chord on it, which is called the Dominant 7th chord because in building the chord we add to the root or bass note, the 3rd the 5th and the 7th. The seventh note from the bass may always be used in a Dominant Chord.

#10 gives these chords as we play them on the banjo.Now, since here is only one bass string on the banjo, it is impossible always to play the root note of the chord, so we use some other note in the chord as the bass. Notice the Sub-dominant chord, the root is F which cannot be reached on the bass string while playing the regular chord, therefore we use C again for the bass since C is one of the notes of the chord.

In the same way we use D as the bass of the Dominant chord although G is the root, but G is rather high for the bass and D is in the Dominant chord so we use D on the bass string.

In #11, we strike a bass note with the thumb then two notes at the same time with 1st & 2nd fingers, then another different bass note which is higher than the other, another double note with 1st & 2nd fingers etc. In beginning #11, place fingers on strings for the Tonic chord and keep them down for two measures, then place fingers for the Dominant chord and keep them down for two measures etc. Rule:- Keep the fingers down on the same chord position as long as possible.

#12 is a bass solo. The notes played with the thumb have stems turned down and they make the real melody of the piece. Count "One" as you strike bass note then let bass string sound while you strike "Two" and "Three" with the fingers. There are only three counts to a measure, 1, 2, 3, 1, 2, 3, etc. The two dots at the end mean to repeat the entire piece from the beginning.

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Chicago Correspondence School of Music.

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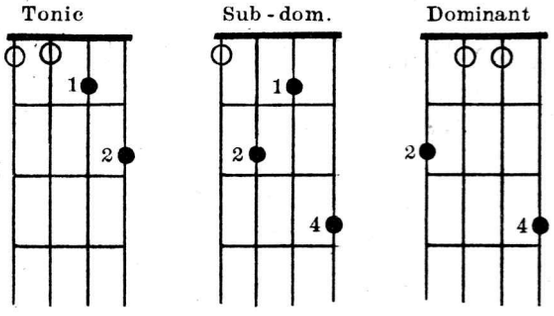
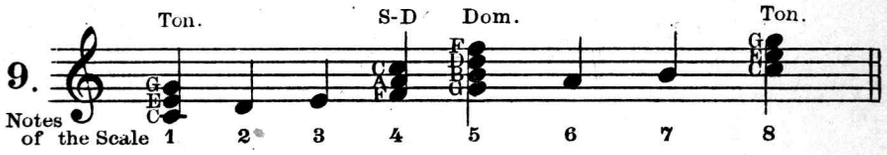
BANJO Lesson Three. **Chicago, Ill.** By H. S. MITCHELL

CHORDS IN THE KEY OF C MAJOR

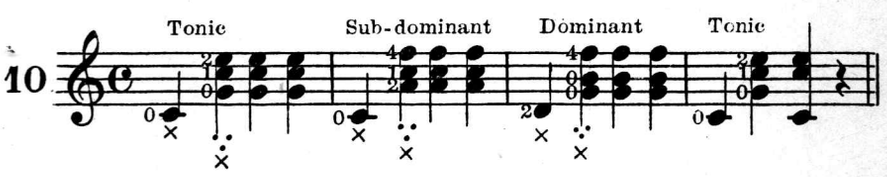
Diagram

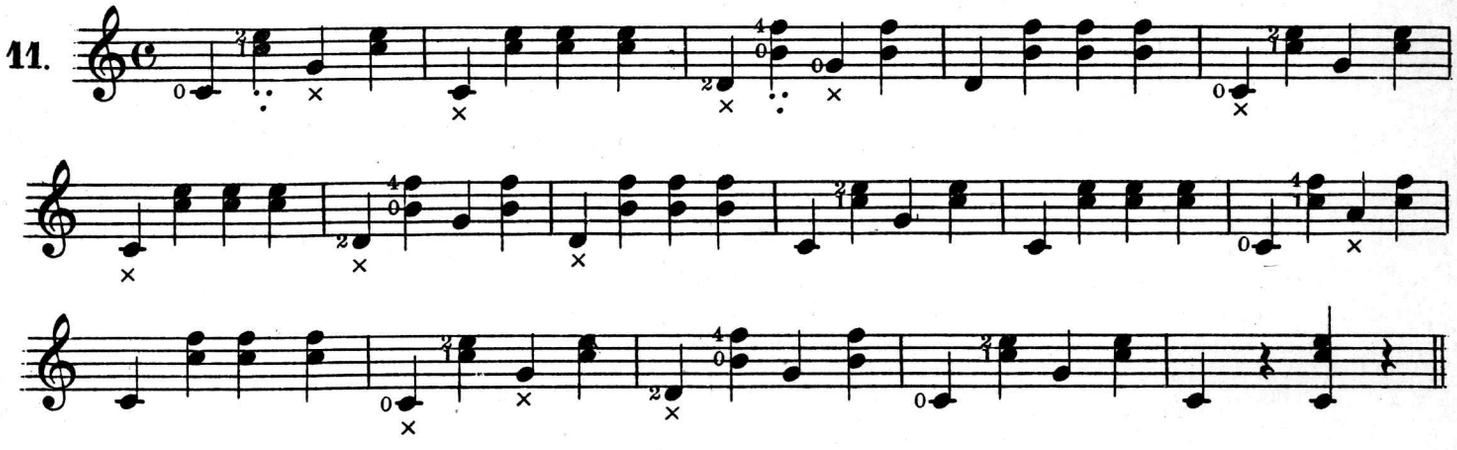
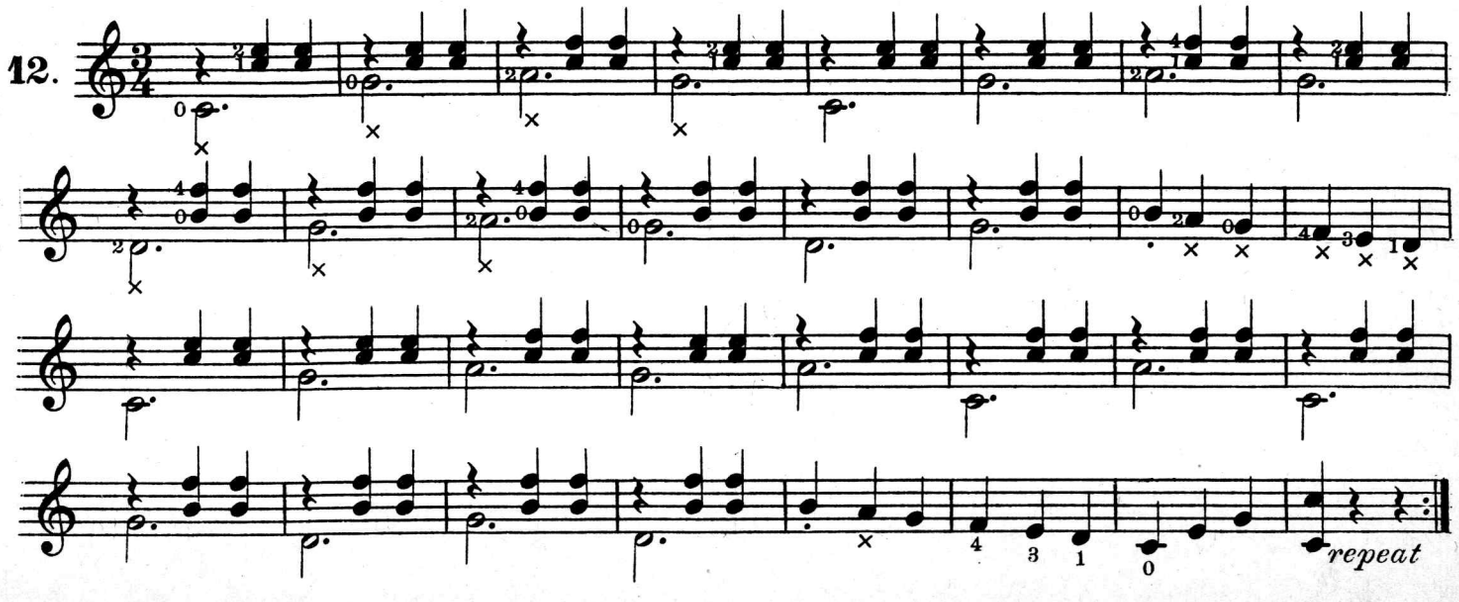


Theoretical Chords
(*Not to be played*)



Banjo Chords



CHORD EXERCISE

BASS SOLO WALTZ

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SLINGERLAND's CORRESPONDENCE SCHOOL OF MUSIC.
CHICAGO, ILL.

Instruction for Banjo
Lesson 4.

Dear Pupil:-

No. 13 is an exercise in three quarter time (3 beats to a measure.) The fingers must be placed for chords as these really are broken chords played one note at a time. Notice that whenever the thumb string is used the note is marked o. You should notice also that the note G above the staff may also be played on the 1st string at the 5th fret, but the thumb string is much handier and is more often used in certain keys. In fact it is the thumb string which gives the banjo a peculiar advantage over many other stringed instruments, but the thumb string being always G, cannot be used in all keys equally well. The best use of the thumb string can be had only in the keys of F, C, G and D, therefore they are the favorite keys for the banjo. Nearly all of the best banjo music will be found in one of the above keys. The banjo can be played in any key, of course, but in other keys it has no advantage over the guitar and other like instruments. Play No.13 slowly at first, and work it up gradually faster.

In No.14, we have 8th notes which must be played twice as fast as quarter notes. Play 1st two notes by gliding thumb over 4th string then over 3rd string. A little careful practice will overcome any difficulty you may have at first. Count "one" for every two notes, or, if you wish, you may add the syllable "and" for every second 8th note, making the counting "one and two and three and four and" for each measure up to the last which should be counted " 1 & 2 & 3, 4" "the four", coming on the quarter rest.

If you count the time aloud when practicing No.15, and are careful to play 8th notes twice as fast as quarters you should be able to make it sound very well.

Yours very truly,

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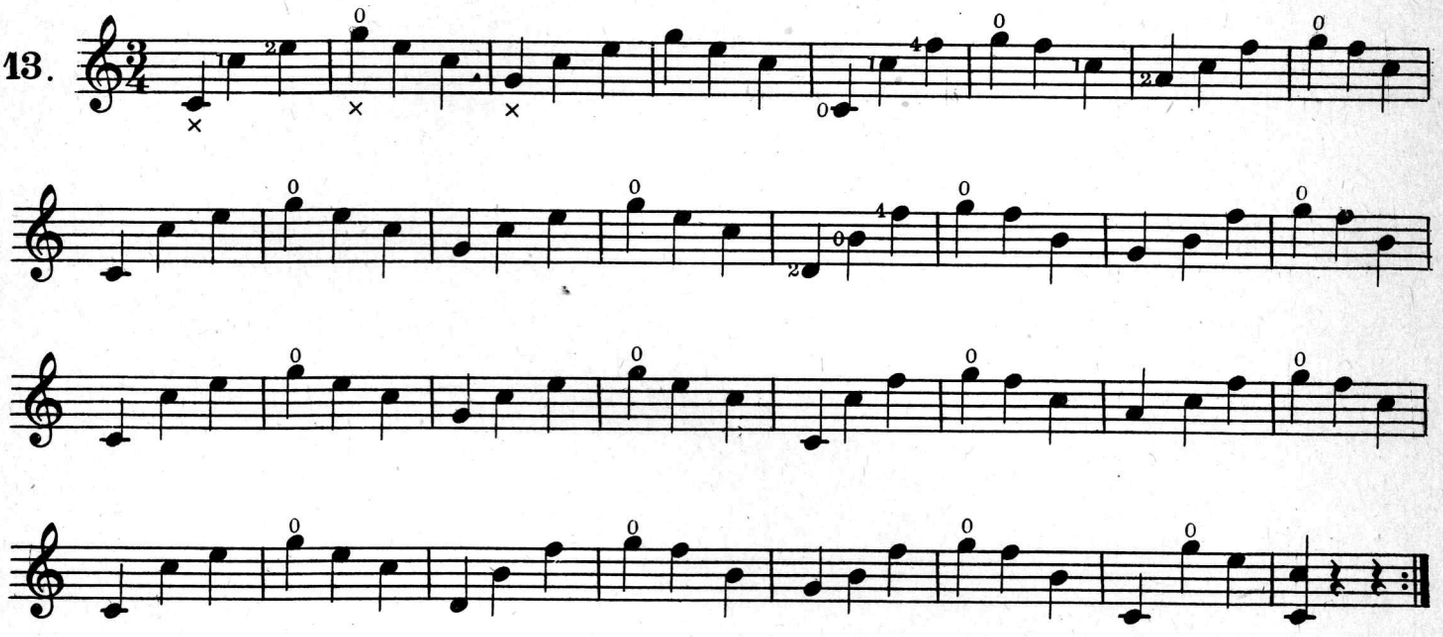
Correspondence School of Music

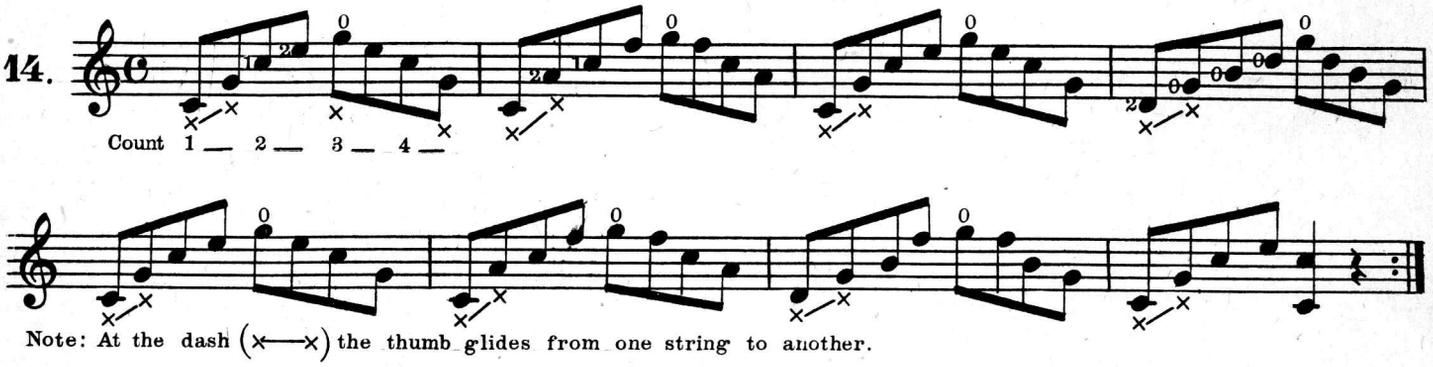
Price Fifty Cents.

BANJO Lesson Four. **Chicago, Ill.** By H. S. MITCHELL

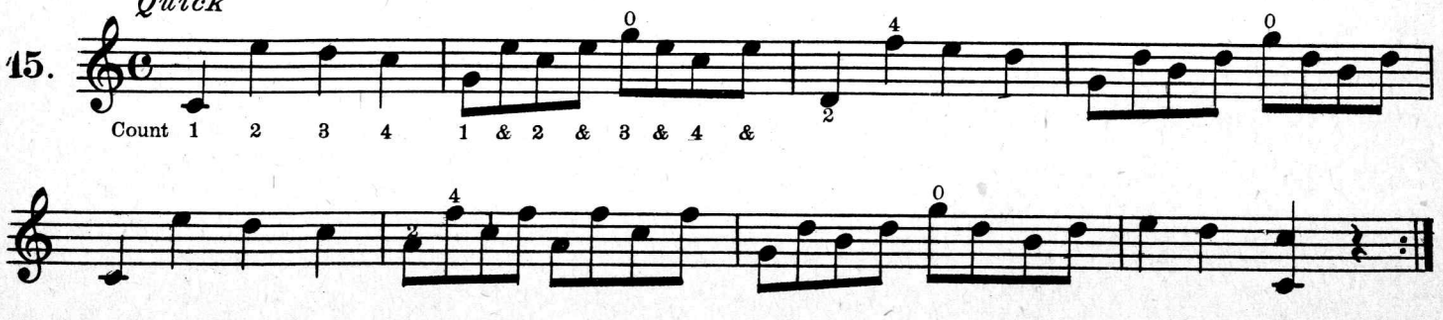
THUMB STRING EXERCISE

13.

EIGHTH NOTES

(Play two eighth notes to each count or beat)

14.

Note: At the dash (×——×) the thumb glides from one string to another.

JIG

15. *Quick*

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SLINGERLAND'S CORRESPONDENCE SCHOOL OF MUSIC
CHICAGO, ILL.

Instruction for Banjo
Lesson 5,

Dear Pupil:-

Different chords require different kinds of positions. There are many of these, but for convience they are classified as the Barre (pronounced bar,) the Position Barre, and the Regular position. All chords not made as one of these are classed as irregular positions.

You should understand first of all that you are not expected to read the notes in #16. It is placed below the diagrams to show you what the different positions look like when written, thus making this lesson more complete. It will be some time, therefore, before you are ready to use all of these chords in music; the main idea is to learn the appearance of the different positions. The 1st finger always governs the location. If the 1st finger is at 2nd fret you are in the 2nd position, if it is at the 3rd fret you are in 3rd position. If the 1st finger lies flat across the strings at the 4th fret it is called the 4th barre, etc. A position is indicated by a star(*),therefore(8*) means the 8th position(1st finger at the 8th fret); (5B)means the 5th barre;(3*B)means the 3rd position barre Regular positions and position barres are found in both major and minor keys, but the barre is always major. Sometimes in playing the barre, the 3rd finger is used on the 4th string two frets higher than the barre, but it is not really part of the barre which consists of but three notes on 1st three strings.

Play chords in diagrams many times and fix in mind the form of each chord. Of course the same form of chord may be used at any fret on banjo. Remember that all of the 1st part of this lesson is merely theoretical and is intended to prepare you for chords in the pieces which you will have hereafter.

#17, is a waltz in 3/4 time; count three to each measure. To play the slur (curved line joining two notes) you must pick the first note only, then while the string is vibrating drop the next finger on the string very forcibly. If you do this quickly enough the tone will continue but the pitch will be changed to the 2nd note. Never pick the 2nd note of a slur, merely change the finger. Do not forget to repeat each strain, and when you have played 2nd strain twice, notice the De Capo al Fine, which means " from the beginning (of the piece) to the end (Fine which means the finish)".

Yours very truly

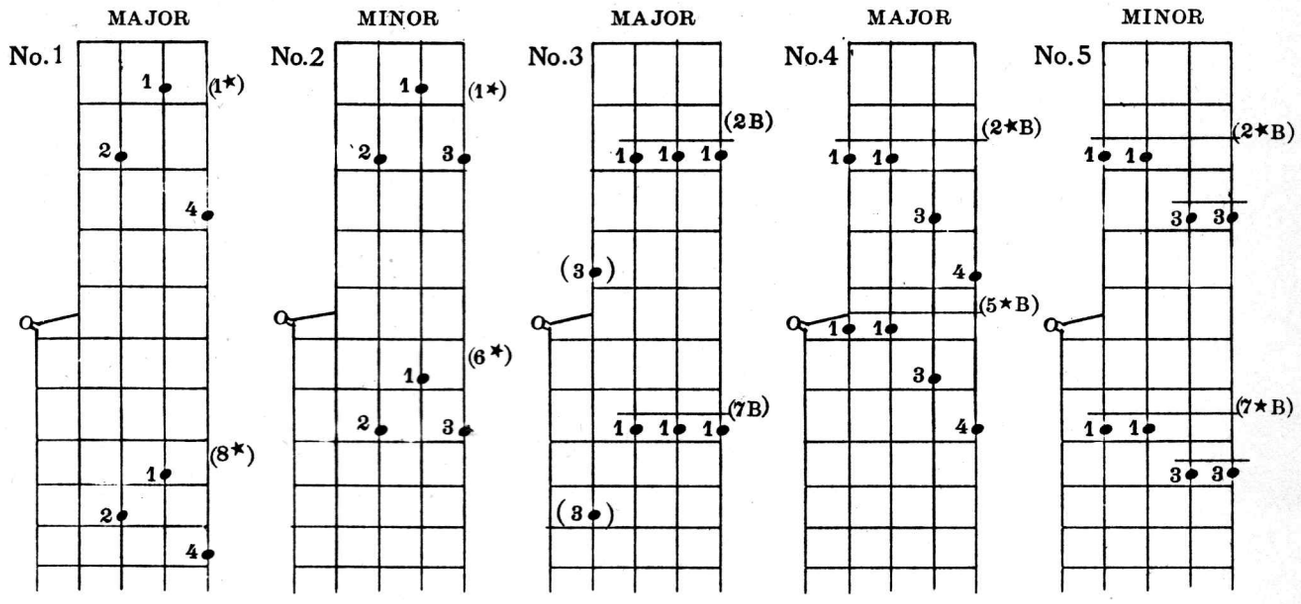
SLINGERLAND'S CORRESPONDENCE SCHOOL OF MUSIC.

De Capo al Fine.

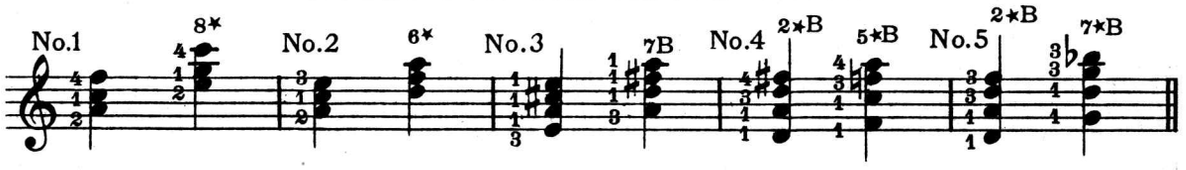
CHICAGO
Correspondence School of Music

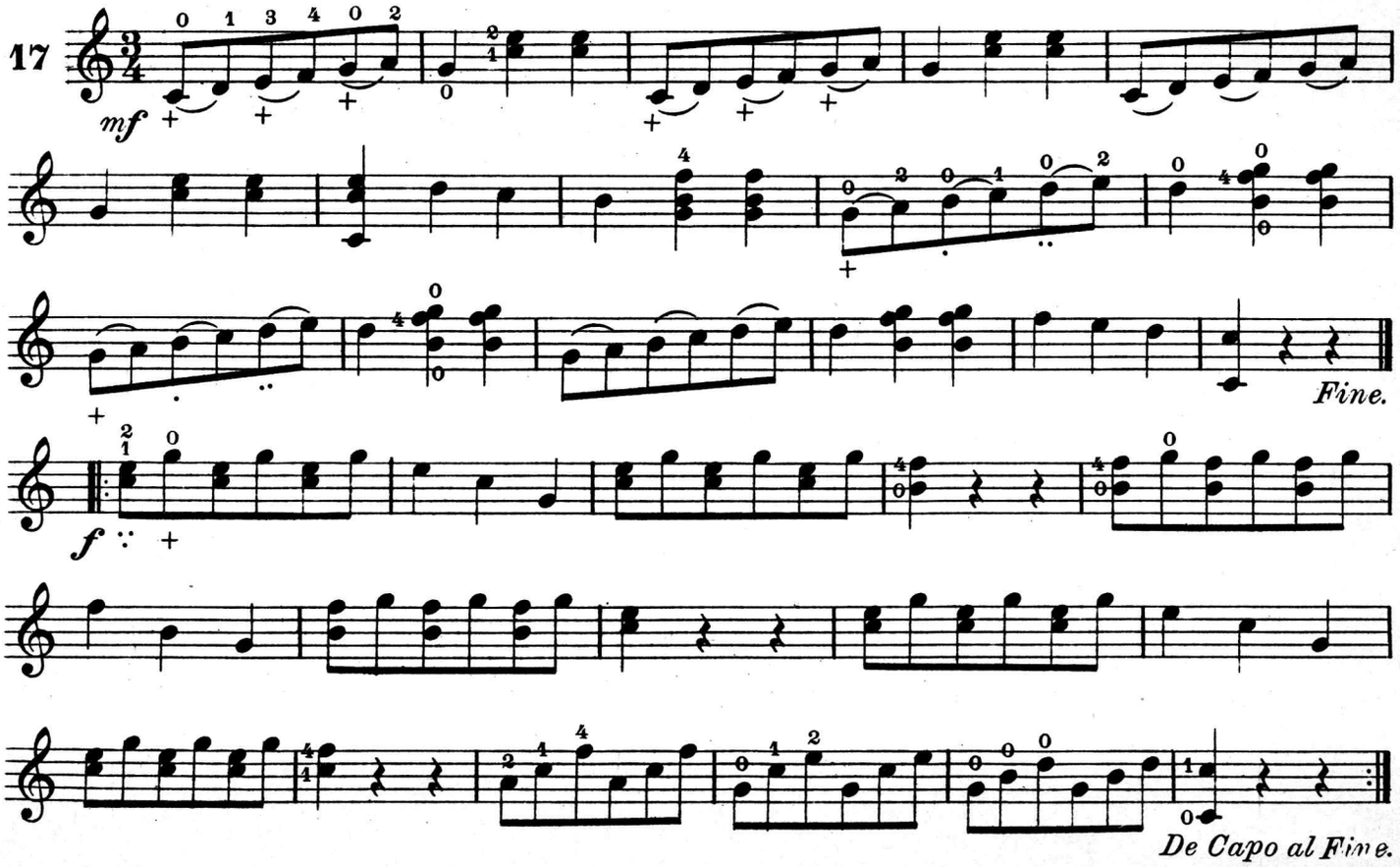
BANJO Lesson Five — Chicago, Ill. — By H. S. MITCHELL

The Regular Position(★) — The Barre (B) — The Position Barre (★B)



NOTES FOR THE ABOVE CHORDS

16

SLUR WALTZ — H.S.M.

17

Chicago Correspondence School of Music.
Chicago, Illinois

Instruction for Banjo
Lesson 6.

Every major scale has its relative minor scale. The scale of A minor is played with the same notes, except one, as the notes in the scale of C major. The key note, however, is A instead of C, and the 7th note (G) is sharp. It is necessary in writing a scale that the 7th note be only a half step from the 8th or last note. In major scales the 7th note is always a half step (1 fret apart) from the 8th note, but in minor scales they do not come that way, hence the 7th note of the minor scale must be raised one fret higher. This is why we must have G sharp in #19 and #20.

Minor chords are built on the 1st and 4th notes of the scale; the chord on the 5th note (the Dominant) is also used, but strange as it may seem, it is a major chord and not a minor chord. This very peculiar fact is due to the sharp on the 7th note, explained above. In a major key, all chords are major; in a minor key the tonic and sub-dominant chords are minor, and the dominant, major. The 7th may always be used in the dominant chord same as in the major key. All of this is often confusing to the beginner, but with careful study these difficult points will in time become clear.

In playing #21A, let each dotted quarter note sound until the next beat, then play the 8th note quickly, call the 8th note "and". #21 B is the same but notes are twice as fast. A good way to get the time in this exercise is to repeat the following sentence continuously while playing;

Go' and get' a drink' of wa'ter.
Beats 1 2 3 4

#22 is a waltz written by Dobson, one of the very first writers for the banjo. Give three counts to each measure and notice the D. C. which means same as De Capo al Fine. Do not go back to beginning of the piece, however, until you have repeated the 2nd strain.

In #23 we have 16th notes which must be played very quickly. Count first measure "one and a, two and." The thumb string is used very much in this polka. It is a good lively piece and we believe you will like it.

Next lesson will contain chords to a well known song.

Yours very truly,
Chicago Correspondence School of Music.

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CHICAGO
Correspondence School of Music
TENOR BANJO — **Chicago, Ill.**

(*Universal Notation*)

Lesson Six

A STUDY IN TRIPLETS

Moderato

Count 1 & a 2 & a 3 & a 1 & a etc.

27

(READ NOTES ONE OCTAVE HIGHER .....)

8va .....

A LITTLE DANCE

Moderato

28

Count 1 & a 2 3 & a 4 etc.

(Repeat)

BARRE AND CHORD ETUDE

29

Fingers

Frets

Bar.

A HYMN

Andante

30

(6)

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CHICAGO CORRESPONDENCE SCHOOL OF MUSIC.
CHICAGO, ILLINOIS

Instruction for Banjo

Lesson 7.

Dear Pupil:-

In the former lessons one count was given to each quarter note and there were two, three or four counts to the measure. (2/4, 3/4, C or 4/4.) In #24, we must count 8th notes, six of them in each measure. A quarter note gets two counts, a dotted quarter gets three counts. Be sure to count six for every measure.

In the second strain you will find three slurs but you will notice that the second note of each slur is lower than the first, therefore, they cannot be played as the slurs in Lesson 5. To play these, you must pick the first note with fingers of right hand, and while string is sounding pull left hand finger off sideways so as to make the next tone. This kind of slur is called a snap.

The banjo is an excellent instrument for accompanying the voice, and it can play chords of all kinds of songs and in all keys. During this course of lessons you will be given a number of songs in order to learn different styles of chord playing so that by the time you have completed the course, you will have a fair idea how to play accompaniments to all kinds of songs.

Old Folks at Home is too well known to need any special explanation.. Be sure to count four to each measure and notice that the first strain repeats before going to the chorus. Before singing the song, you should play a few notes of the melody or sound the first chord in order to get the right pitch. Sometimes a song has an introduction written before the song, but there is none here.

This song is familiar to all so we print only the first stanza. This saves a great deal of room for if we printed all the words the song would fill the entire page and we cannot spare that much space as there are many other good things to be included in this course of 20 lessons.

Yours very truly,

Chicago Correspondence School of Music.

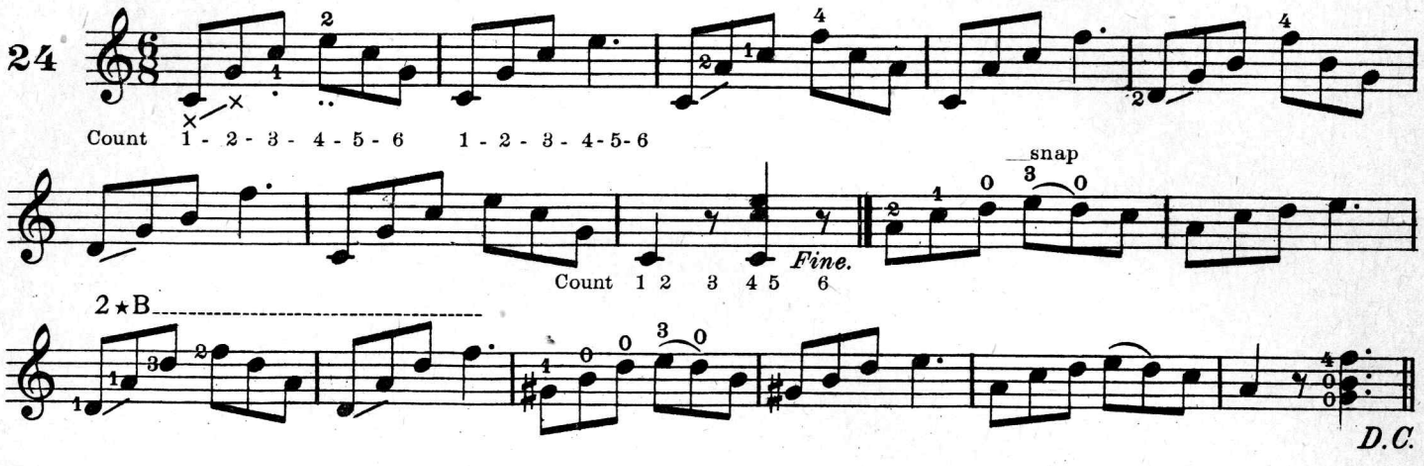
CHICAGO
Correspondence School of Music
Chicago, Ill.

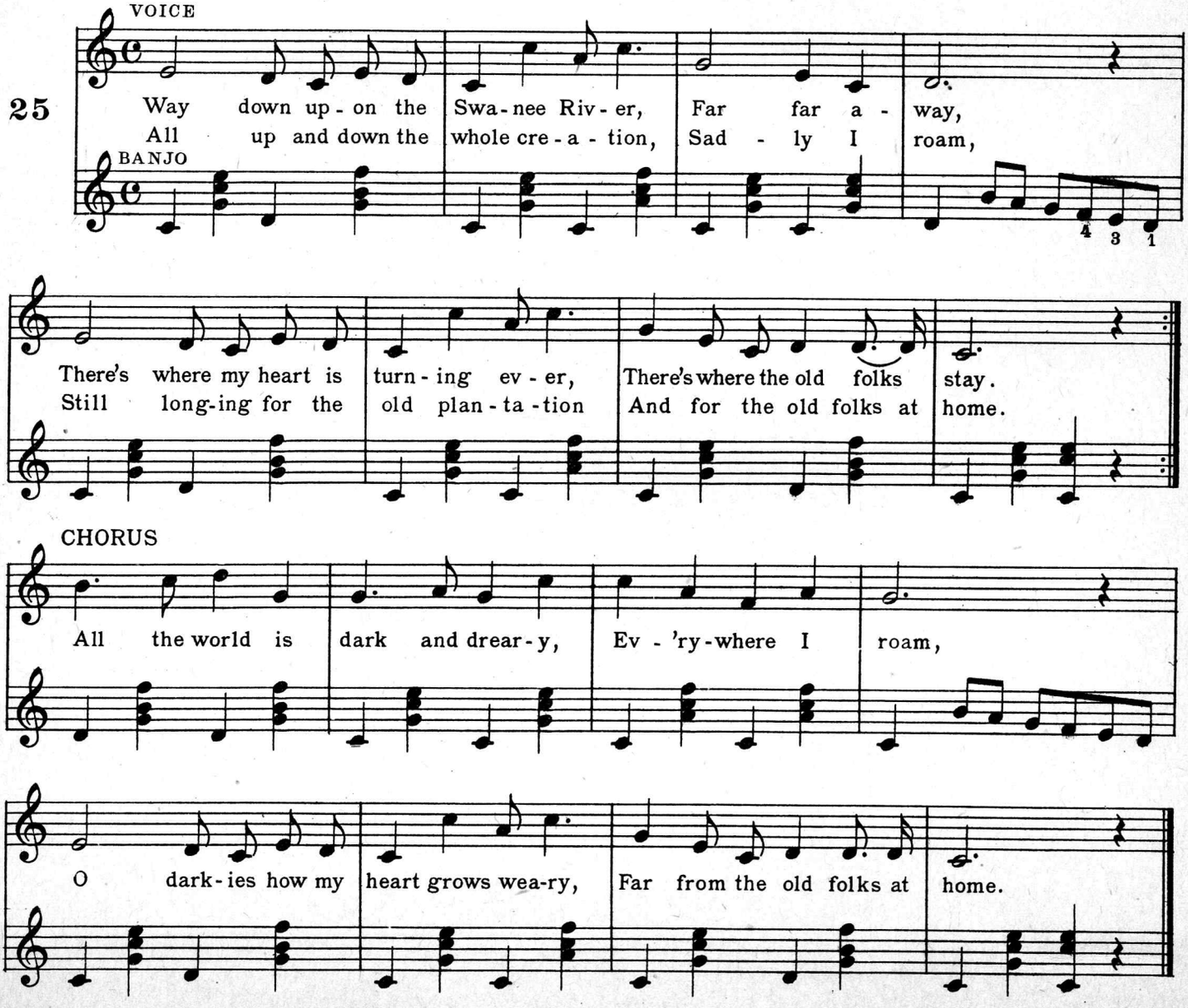
Price Fifty Cents

BANJO Lesson Seven

By H. S. MITCHELL

6/8 Time, Introducing The Snap.

24

OLD FOLKS AT HOME

25

VOICE
BANJO
Way down up - on the Swa - nee Riv - er, Far far a - way,
All up and down the whole cre - a - tion, Sad - ly I roam,
There's where my heart is turn - ing ev - er, There's where the old folks stay.
Still long-ing for the old plan - ta - tion And for the old folks at home.
CHORUS
All the world is dark and drear - y, Ev - 'ry - where I roam,
O dark - ies how my heart grows wea - ry, Far from the old folks at home.

CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.
1632 N. Halsted St.
CHICAGO, ILL.

Instruction for Banjo

Lesson 8.

Dear Pupil:-

A scale always begins and ends on the key note, and this scale begins and ends on G, therefore it is the scale of G. To make the scale sound like other scales, however, F must be be sharp continuously, therefore we place a sharp sign on the top (or F) line which effects every F in the entire staff, not only F on the top line, but F in the 1st space also. To make upper F sharp, we use the4th finger at 4th fret on 1st string; lower F sharp is made at the 6th fret on the 4th string.

In the tonic chord the 2nd finger finger is sometimes used on the 4th string at the 2nd fret, in the dominant chord the 2nd finger holds down both the 3rd and 4th strings at the 2nd fret and the 4th finger is sometimes used on 1st string at 4th fret (this is difficult however and for this lesson it is better to use open D.)

In #31 the 3 eighth notes written together and marked with a 3 are all played in one count. Such a group of notes is called a triplet. Of course the notes are not really 8th notes when in a triplet, because there are only two 8th notes in one count or beat, but the type form of 8th notes is used and the "3" shows that the group is a triplet. A triplet is just as long as one quarter note. In the first strain you will find several snaps and in the 2nd strain are three combination slurs. Strike only the first note with right hand then drop 2nd finger on string very hard, then pull 2nd finger off sideways. This piece begins on the fraction of a measure, the 4th beat having been taken away from the last measure. Say "four" for the triplet, then count "1, 2,3,4" for the next measure, etc. When you have learned to play this piece slowly then work it up faster and faster until you can play it twice as fast. That is what the line drawn through the letter C at the beginning of the piece. Play it fast enough to give it but two beats to each measure, just twice as fast as written.

Yours very truly,

CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.

D.C.

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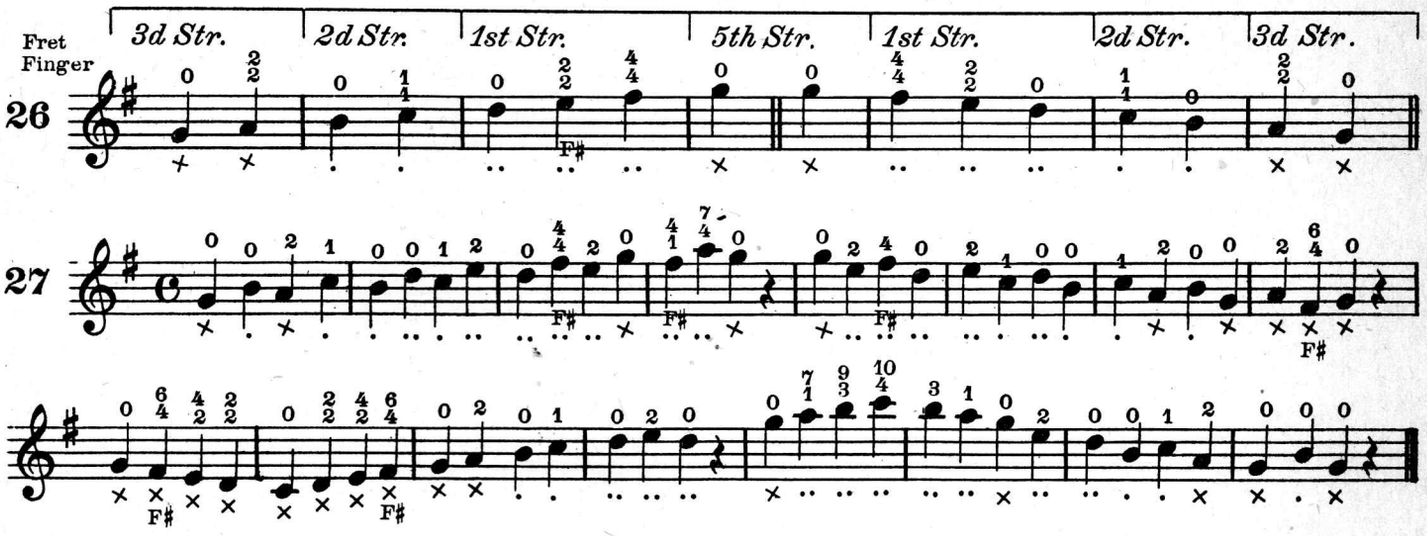
CHICAGO
Correspondence School of Music
Chicago, Ill.

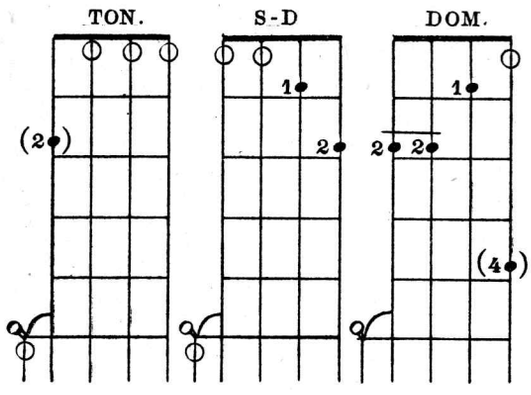
BANJO Lesson Eight

By H. S. MITCHELL

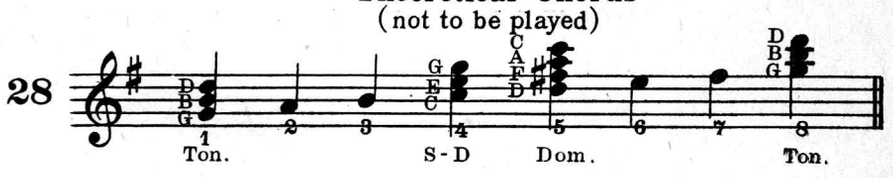
SCALE IN THE KEY OF G MAJOR
(Sharp every F)

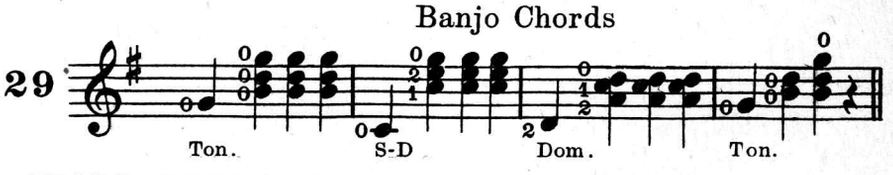


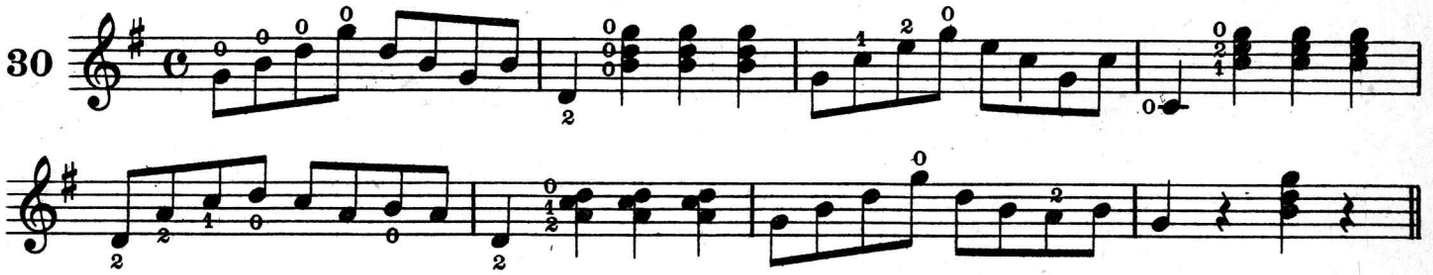
CHORDS IN THE KEY OF G MAJOR

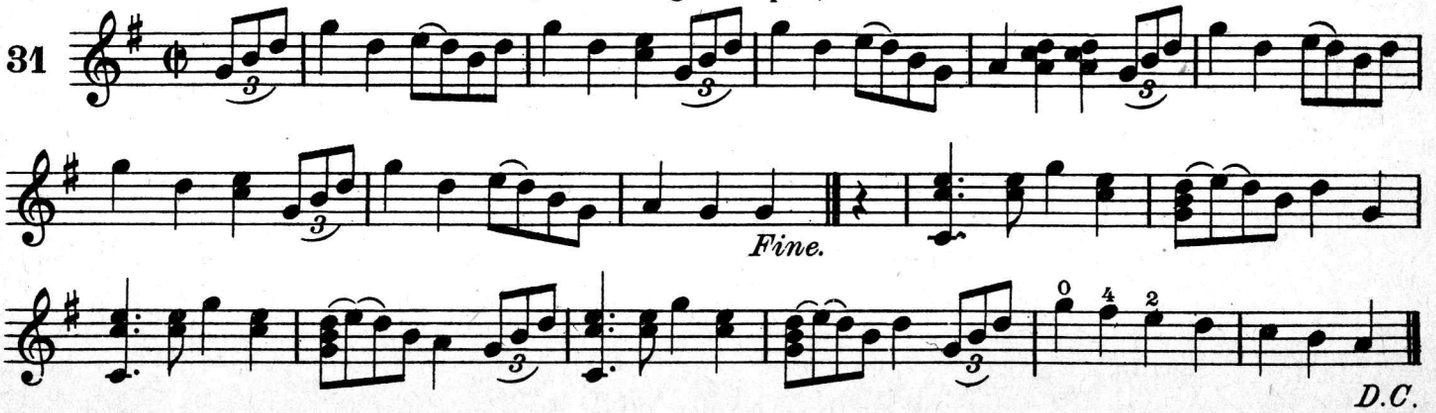


Theoretical Chords
(not to be played)



Banjo Chords

CHORD EXERCISE



AMERICAN JACKIES' DANCE
(Introducing the triplet)

Chicago Correspondence School of Music.
Chicago, Illinois

Instruction for Banjo
Lesson 9.

Dear Pupil:-

We are sure you will like this lesson. Military songs are always interesting and this one especially, as the swing of the music gets a grip on the listener. The words, of course, relate to the "Civil War", but since that breach, is healed and there isn't any hatred between the North and South any longer, we suggest the following words instead:-

Bring the good old bugle boys, we'll sing another song,
Sing it with a spirit that will start the world along,
Sing it as we used to sing it, full two million strong,
While we were marching thru Europe.

Chorus. Hurrah! hurrah! the flags along the line!
They waved! they waved! for principles sublime!
So we sang the chorus from the ocean to the Rhein,
While we were marching through Europe.

Be sure to sing the song in good, swinging, march tempo and play the chorus with animation; that is, in a snappy way which is one of the principle features of banjo playing.

For playing the chords to slow pieces, the banjo is no better than some other instruments, but for lively songs like this, it is about the best instrument to be found for playing the accompaniments.

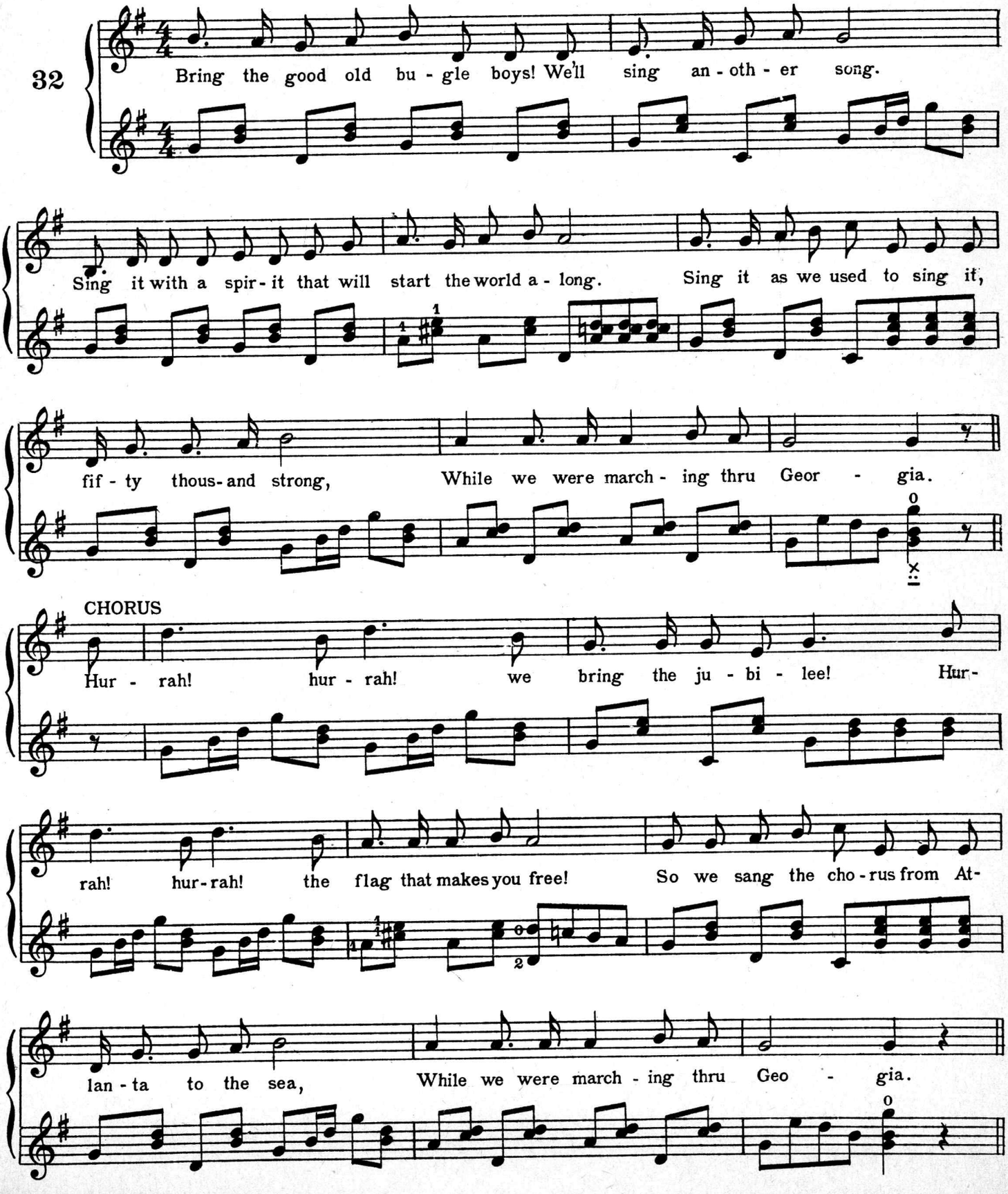
Do not play on the rest under 1st note of chorus, but come in with banjo as you say the 2nd syllable "rah".

Occasionally some pupil will ask us why some notes in chords are placed on opposite sides of the stem (see 4th measure.) This is done only when notes would come too close together on the staff as to run together into one large blot; the only way to write them clearly is to use the opposite side of stem for one of them.

Yours very truly,
Chicago Correspondence School of Music.

CHICAGO
Correspondence School of Music

BANJO Lesson Nine **Chicago, Ill.** By H. S. MITCHELL

MARCHING THRU GEORGIA

32
Bring the good old bu - gle boys! We'll sing an - oth - er song.
Sing it with a spir - it that will start the world a - long. Sing it as we used to sing it,
fif - ty thous - and strong, While we were march - ing thru Geor - gia.
CHORUS
Hur - rah! hur - rah! we bring the ju - bi - lee! Hur -
rah! hur - rah! the flag that makes you free! So we sang the cho - rus from At -
lan - ta to the sea, While we were march - ing thru Geo - gia.

Chicago Correspondence School of Music.
Chicago, Illinois

Instruction for Banjo
Lesson 10.

Dear Pupil:-

#33 is an old time banjo jig, that is sure to "set the feet to going", if played correctly. The best way to learn this piece is to count 4/8 in each measure at first, instead of 2/4. This plan will give you a syllable for every note. The triplet at first should be counted "4 and a; the 1st whole measure, 1, 2, 3, 4; the 2nd measure 1, and 2 and 3 and 4. Give a count to every 8th note and play 16th notes two to each count (use "and" for last half of a count.)In the 8th measure rest just as long as it would take you to make a 16th note, as the rest is a 16th rest.

Notice that the F sharp in the 1st measure is not necessary, there being an F sharp in the signature; it is used merely as a matter of precaution so the pupil will be sure not to forget it. All unnecessary accidentals are written in parenthesis, thus;(#). Do not forget to sharp F on bass string also. In 4th measure, F sharp is played at 6th fret. Observe the snaps carefully as they help to add "pep" to the piece.

#34 is written entirely in triplets. Where many triplets occur in a piece it is not at all necessary to use the triplet mark for each one, the word "simile" means that all the following groups are triplets and therefore do not need marking.

#35 is quite a pretty waltz but needs to be practiced slowly at first, then gradually faster and faster to quite lively. Notice the difference between the slurs (ascending curves) and the snaps (decending curves). This difference is explained in lesson 5 and 7. The triplet at the beginning of 2nd strain is a combined slur and snap. Nearly all triplets are played this way whenever the 2nd note is one degree higher than the 1st and last notes, therefore you will know how to play the other triplet in the 2nd strain. Notice change of keys at beginning of 2nd and last strains.

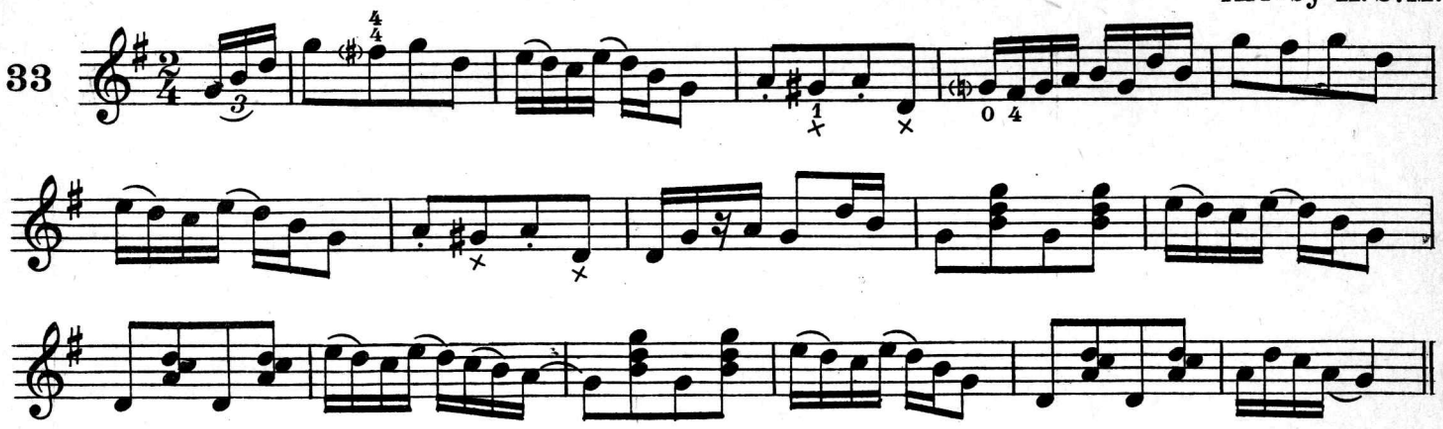
Yours very truly,
Chicago Correspondence School of Music.

CHICAGO
Correspondence School of Music

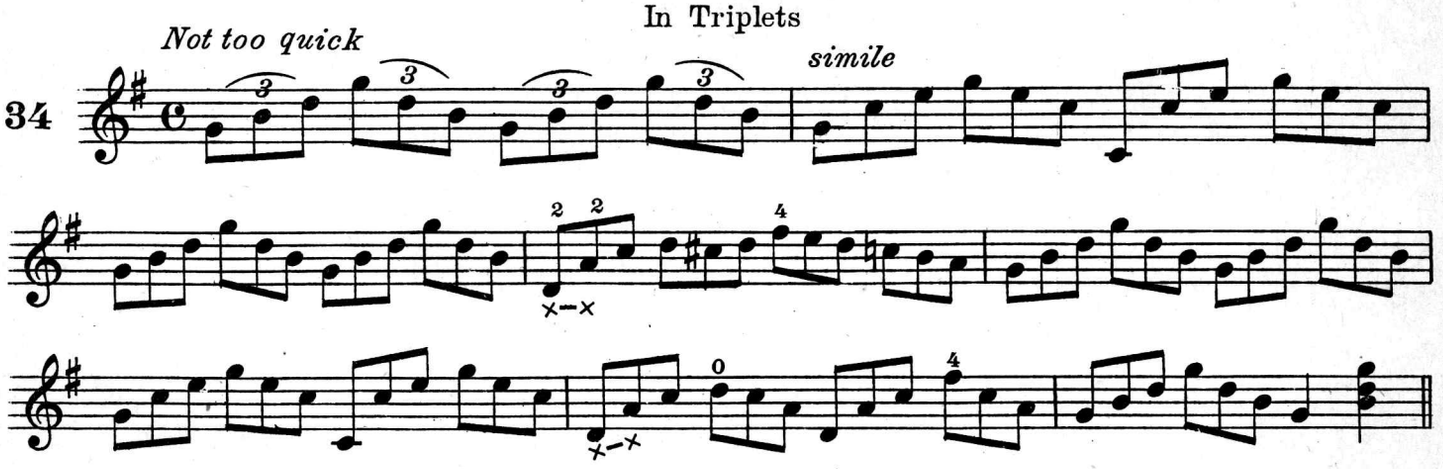
BANJO Lesson Ten. **Chicago, Ill.** By H. S. MITCHELL

OCTOROON JIG

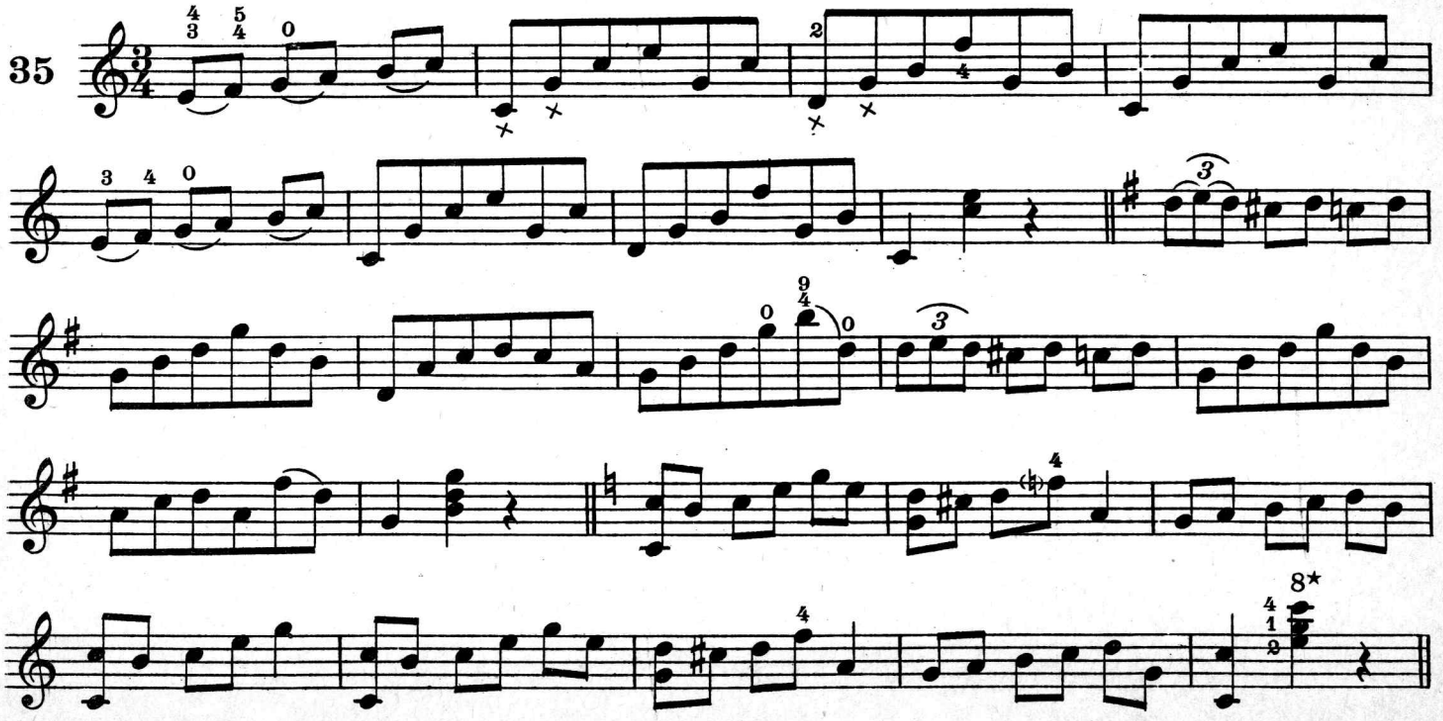
Dobson
Arr. by H. S. M.

33

CHORD EXERCISE
In Triplets

Not too quick *simile*

34

ELSIE WALTZ

Dobson

35

CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.
1632 N. Halsted St.
CHICAGO, ILL.

Instruction for Banjo

Lesson 11.

Dear Pupil:-

In this lesson we have the scale of E minor which is the relative scale to G major. You will observe that F is sharp in this scale just the same as in the scale of G major, but we have also an added D sharp (always written as an accidental) which brings 7th note up within a half step of the 8th or last note. Try playing the scale up without the D sharp and the scale does not seem to be finished at high E, but with D# it is finished at high E and you could stop there just as well as down on the lower E. It is best to finger bass string in the 3rd position so as to reach E sharp with 4th finger at 6th fret.

In the chords of E minor, you will place the Tonic at the 4th position barre (minor) the Sub-dominant at 1st regular position (minor) and the Dominant at the 4th barre, with 3rd finger on bass string two frets higher. Notice that a Dominant chord is always a major chord no matter whether it is found in a major or minor key.

#40 should be counted in 6/8 time. It is best to count the note of the song first. Call the first note "6" as it has been taken from the end of the last measure; then count one for each 8th note, two for each quarter note and three for each dotted quarter note. Where you have 16th notes, they are two to each count, call 2nd one "and". Remember that it is necessary to count the song first then count the notes of the accompaniment (the banjo part). Be sure to give 6 counts to every measure. If any measure does not come out right that way, you have not counted it correctly, try it again.

Notice the four measures repeat at the last. Do not play the first ending (the measure under the figure one) the second time, but omit it and play 2nd ending instead. Notice in the 1st and 2nd endings, that the 1st string is not used in the 4th position barre, strike only the 2nd, 3rd and 4th strings. The mark over the last chord is an accent. Play that chord somewhat louder.

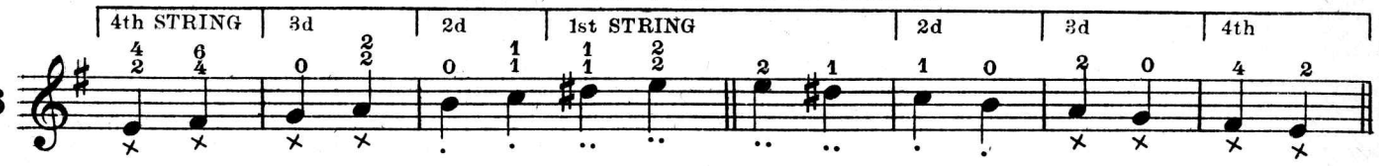
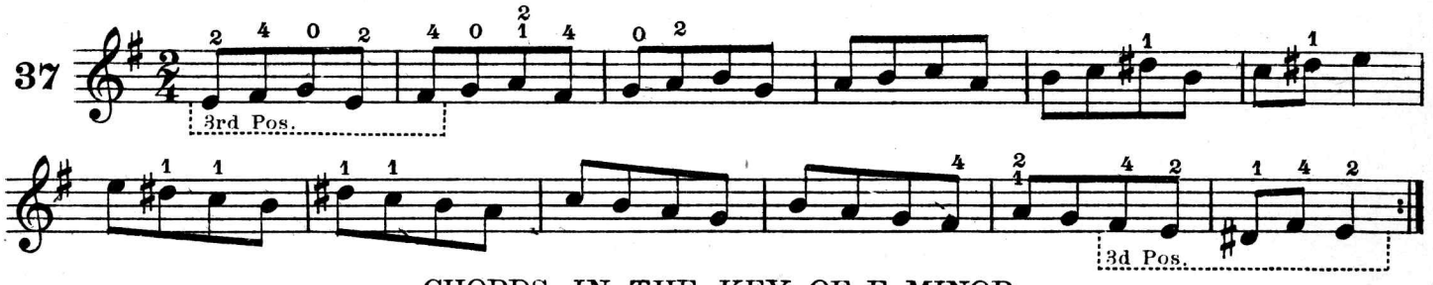
Yours very truly,

CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.

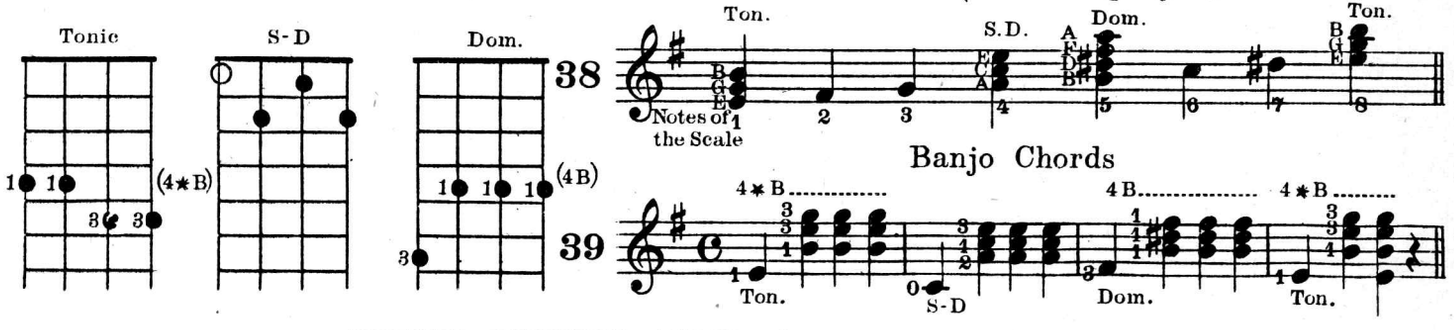
CHICAGO

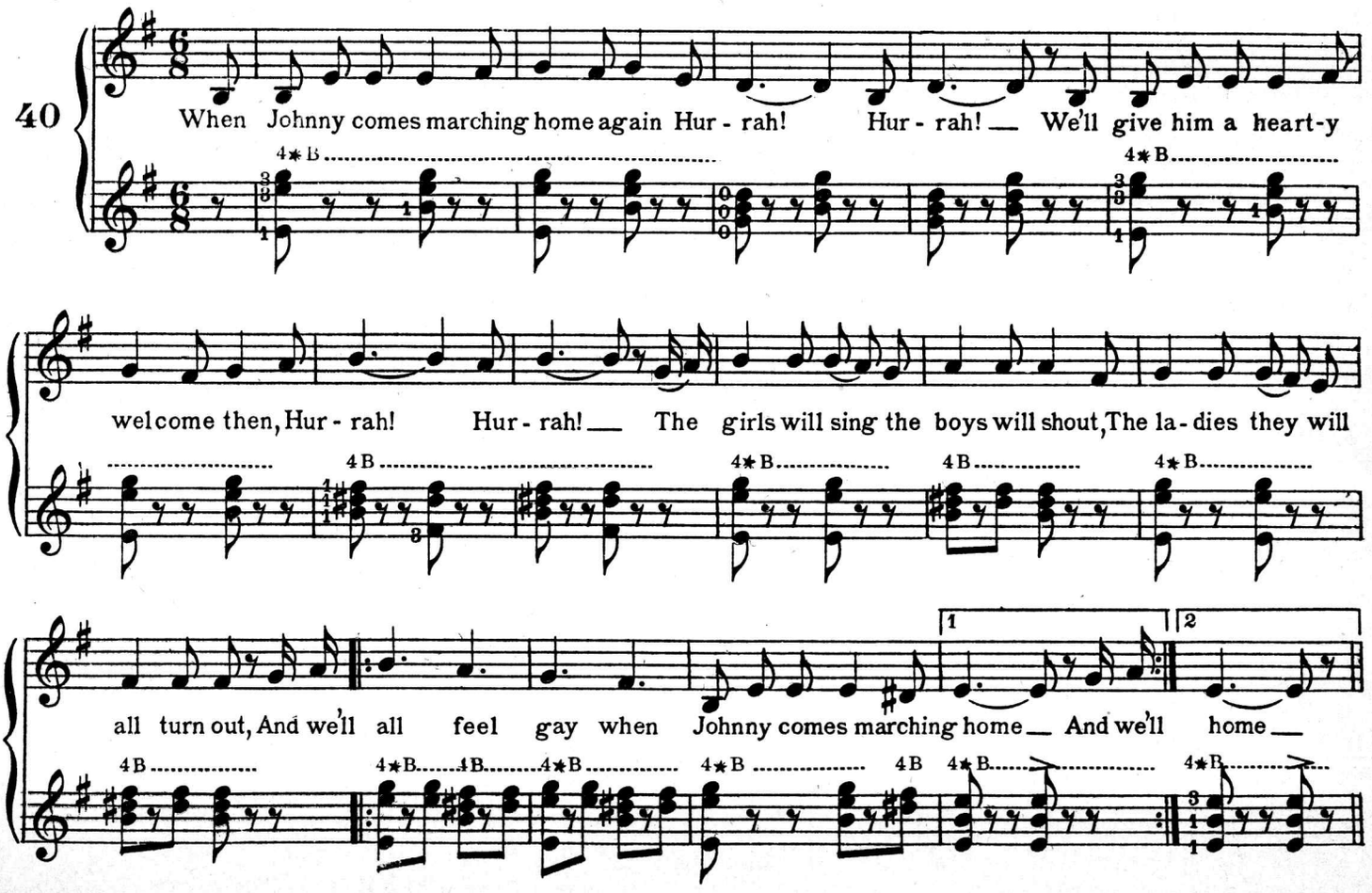
Correspondence School of Music

BANJO Lesson Eleven. **Chicago, Ill.** By H. S. MITCHELL

SCALE IN THE KEY OF E MINOR

EXERCISE

CHORDS IN THE KEY OF E MINOR

Theoretical Chords *(not to be played)*



WHEN JOHNNY COMES MARCHING HOME

40
When Johnny comes marching home again Hur - rah! Hur - rah! — We'll give him a heart-y
welcome then, Hur - rah! Hur - rah! — The girls will sing the boys will shout, The la - dies they will
all turn out, And we'll all feel gay when Johnny comes marching home — And we'll home —
1
2

Chicago Correspondence School of Music.
Chicago, Illinois

Instruction for Banjo
Lesson 12.

Dear Pupil:-

The Arpeggio, or Harp Chord, as it is sometimes called, is really a broken chord played one note at a time beginning with the lowest. You will find all of these easy to make except the ones containing the glide. It is difficult to glide the thumb across two strings fast enough but since it is required very often in banjo music the pupil must learn to do it quickly. The very first chord in #42 requires the glide.

The pupil should understand at this place that nearly all chords are played on the banjo in this manner. The reason you have not been told this sooner is because you were not prepared to use the fingers fast enough, but we believe you can do so by this time. Not all chords are played arpeggio, however, as some are made up of notes too short to allow any extension of time (see 3rd chord in first measure, also other chords of 16th notes).

As a rule all chords except those composed of very short notes are played arpeggio whether so written or not. In this march, #42 they are all marked because this is the first time you have had this method of playing. You will find that the use of the arpeggio will make your playing sounding much better. Try it on some of the pieces which you have already learned and notice the improvement.

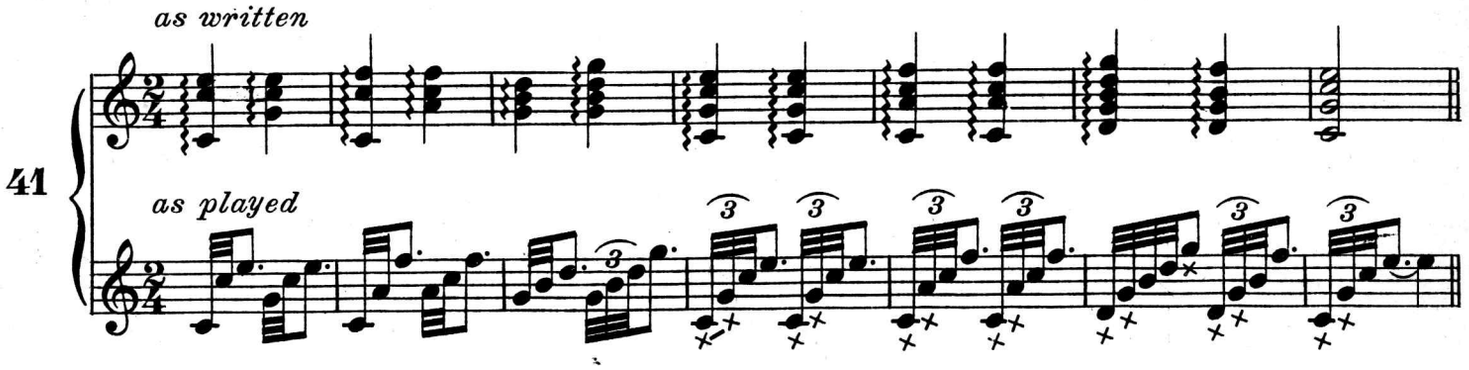
To make a note flat the finger must be placed one fret lower; that is, nearer to the pegs and away from the bridge. Upper E flat is made at first fret of 1st string; A flat, at first fret of 3rd string; lower E flat, at 3rd fret of 4th or bass string. The following marks are often used; try to memorize them:

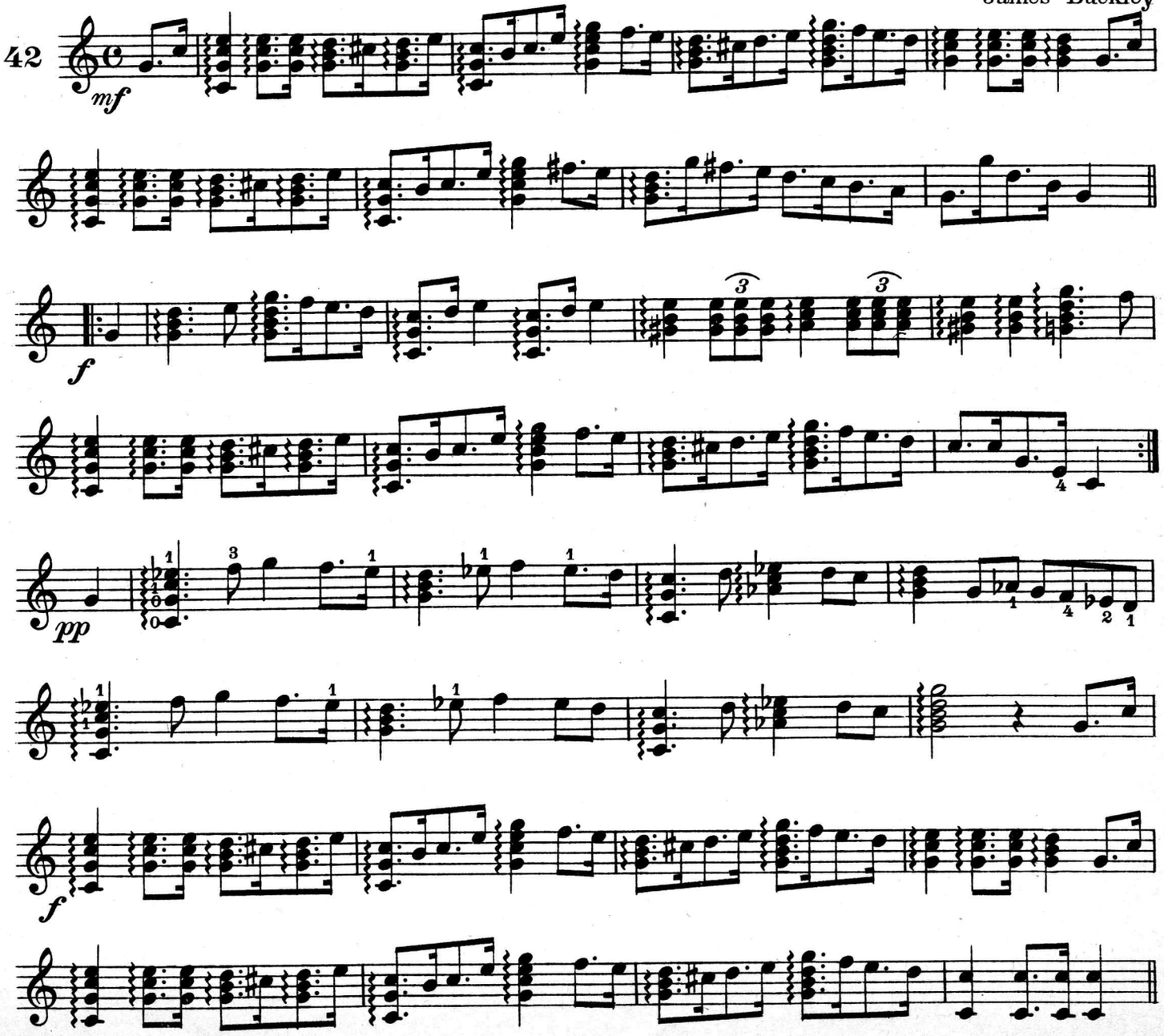
pp = very soft
p = soft
mf = medium
f = loud
ff = very loud

Yours very truly,
Chicago Correspondence School of Music.

CHICAGO
Correspondence School of Music

BANJO Lesson Twelve Chicago, Ill. By H. S. MITCHELL

THE ARPEGGIO

GRAND MARCH

James Buckley

CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.
1632 N. Halsted St.
CHICAGO, ILL.

Instruction for Banjo

Lesson I3.

Dear Pupil:-

In order to play quick notes we use what is known as alternate fingering. Play the 1st string with 1st and 2nd fingers used alternately (one after the other) and all the other strings with the thumb and 1st finger used alternately. You can readily see the advantage in this as one finger can play as the other is getting ready to play. In certain instances, as in 4th measure of #44, the first and 2nd fingers are used on the 2nd string also.

Play #43 and #44 slowly at first and gradually work them up faster and faster. Be sure to play notes evenly as all notes in each exercise are of equal lenghth.

#45, Dixie Land is an old favorite that is sung every where. Since the first and last halves of music to the stanzas are the same, we save space by writting the music just once and writing the words to the second part of the first stanza back under the first part. Do not forget to repeat as indicated by the two dots, for if you do not repeat, you will sing only half of the first stanza.

The triplets found in several places throughout the accompaniment are played quickly in the time of a half beat or 8th note. Do not play on the 8th rest at beginning of the chorus, come in with the bass note as you sing the word "Wish".

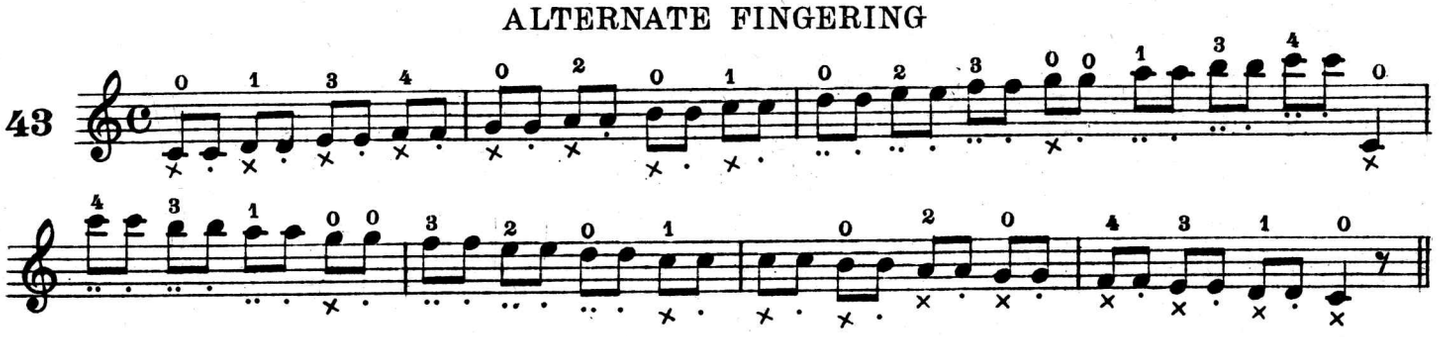
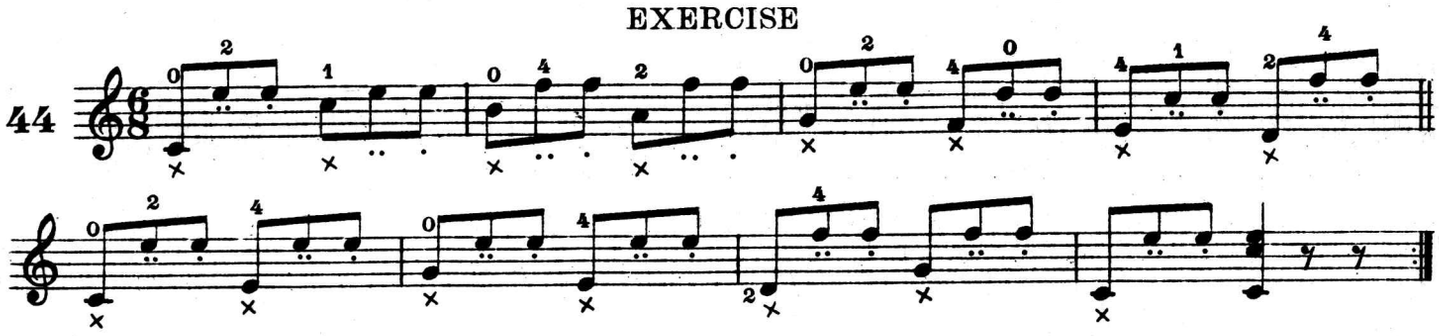
Yours very truly,

CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.

CHICAGO
Correspondence School of Music
Chicago, Ill.

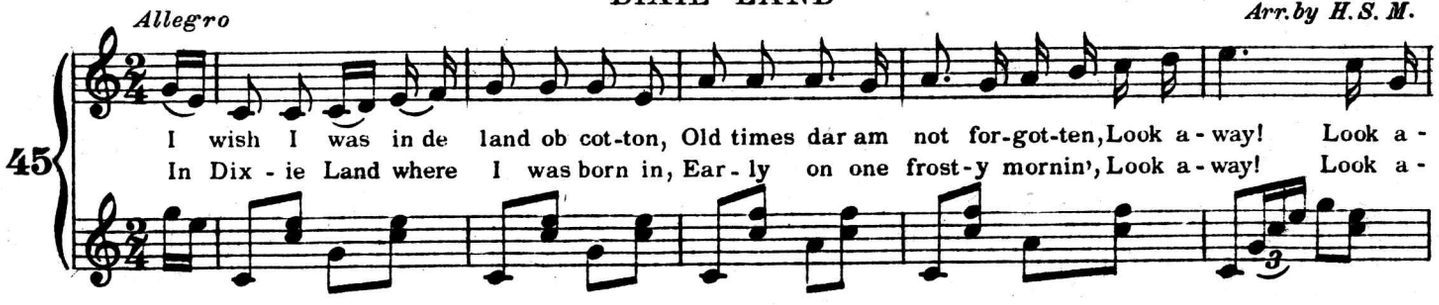
BANJO Lesson Thirteen

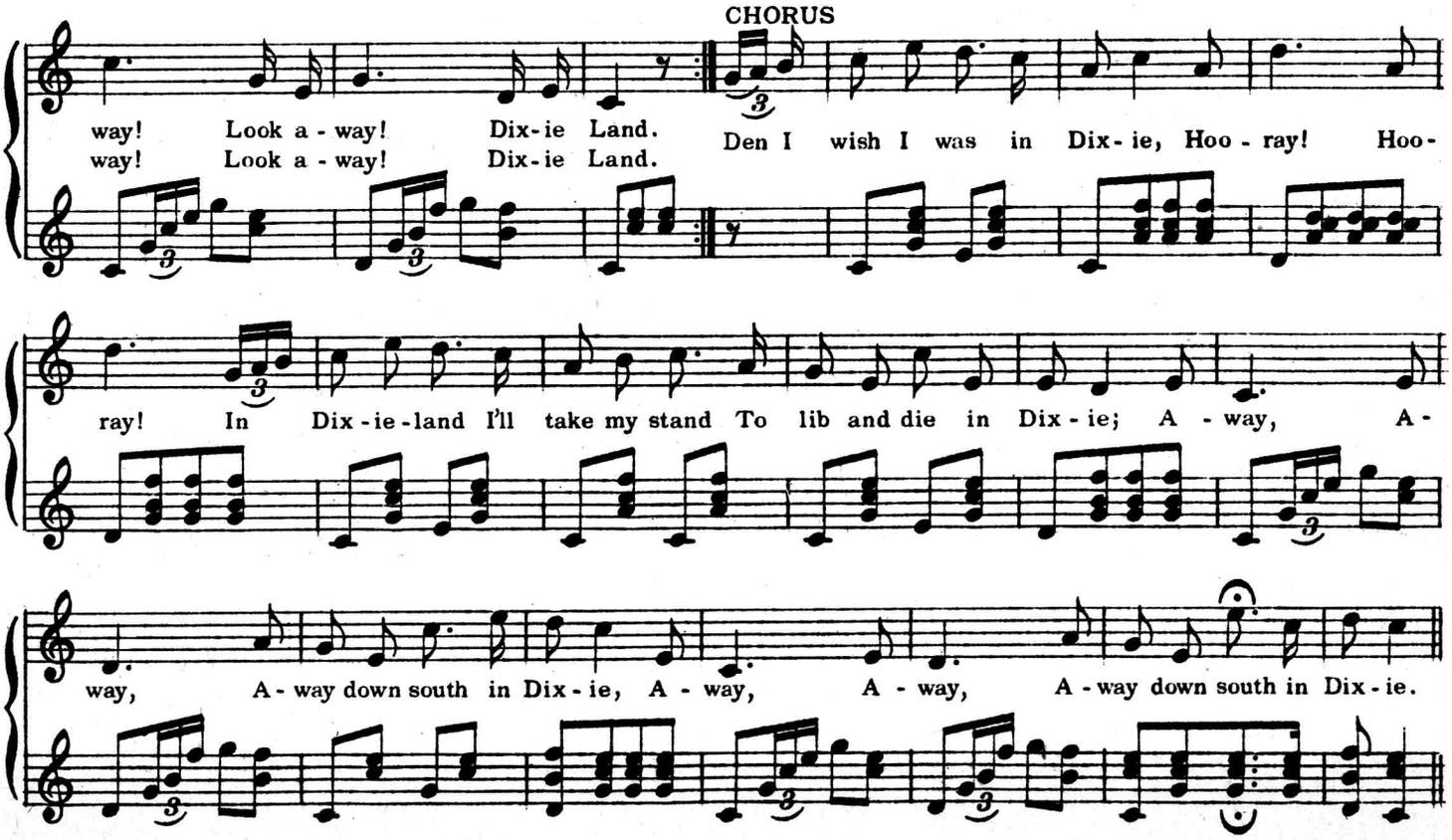
By H. S. MITCHELL.

ALTERNATE FINGERING

EXERCISE

DIXIE LAND

DAN EMMET
Arr. by H. S. M.

Allegro


45
I wish I was in de land ob cot-ton, Old times dar am not for-got-ten, Look a-way! Look a-
In Dix-ie Land where I was born in, Ear-ly on one frost-y mornin', Look a-way! Look a-

CHORUS

way! Look a-way! Dix-ie Land. Den I wish I was in Dix-ie, Hoo-ray! Hoo-
way! Look a-way! Dix-ie Land.
ray! In Dix-ie-land I'll take my stand To lib and die in Dix-ie; A-way, A-
way, A-way down south in Dix-ie, A-way, A-way, A-way down south in Dix-ie.

Chicago Correspondence School of Music, Inc.
1632 N. Halsted Street
Chicago, Ills.

Instruction for Banjo

Lesson 14.

Dear Pupil:-

In this lesson we have the keys of D major and B minor in which both F and C are sharp throughout. The first note in the scale of D major is made in the 1st position, but you change immediately to the third position where you play the next two notes. Coming back to the first position for the 3rd string, you remain in that position until after open G on the thumb string, then up to the 7th position for two notes, the 11th position for three notes, back to the 7th position for two notes, then open G and the first position again. It is not considered necessary to give the pupil the scale of B minor as but few pieces will be found in this key, but we include the chords of B minor as a minor chord is quite often found in a major key.

As we mentioned in a former lesson, there are but a few keys suitable for banjo solo playing on account of the peculiar tuning of the strings. Whenever we find a key in which the thumb string cannot be used, such a key is not good for banjo music although we can play chords, of course, in any key.

The next key after D major (2 sharps) would be the key of A major (3 sharps). Now in the key of A, every C and G must be sharp. If G is sharp, then the thumb string which is G natural, cannot be used and the key of A is not suitable for banjo solos and will not be used in these lessons except in chords.

The next new key will be F major (one flat) which key is used some. The two favorite keys for the banjo are C major and G major, with their relative minors; and the keys of D major and F major are used occasionally, their relative minors are not used much.

Play #47 very carefully, be sure to sharp every F and C, and watch carefully every change of position. Do not fail to try it also with alternate fingering.

Yours very truly,

Chicago Correspondence School of Music, Inc.

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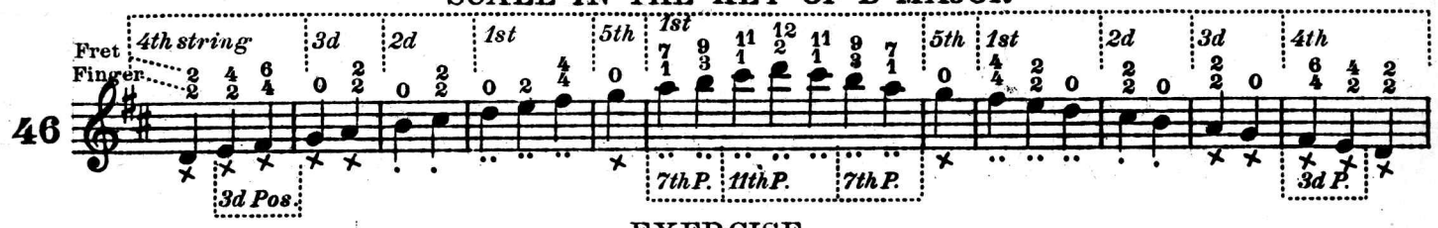
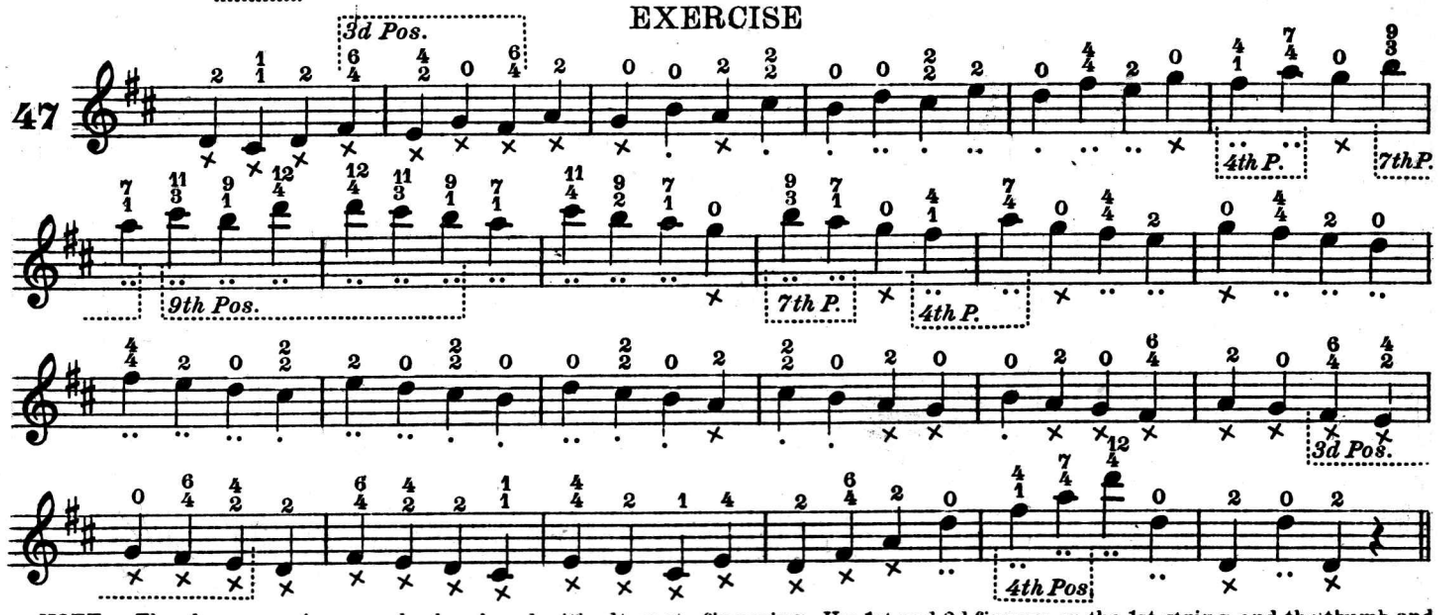
Correspondence School of Music
Chicago, Ill.

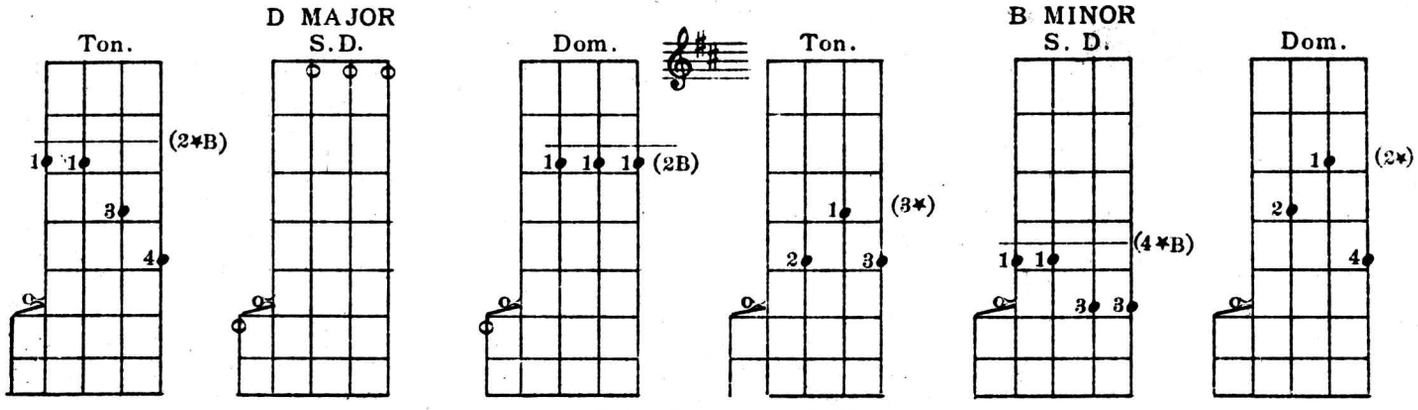
BANJO Lesson Fourteen — By H. S. MITCHELL.

SCALE IN THE KEY OF D MAJOR

EXERCISE

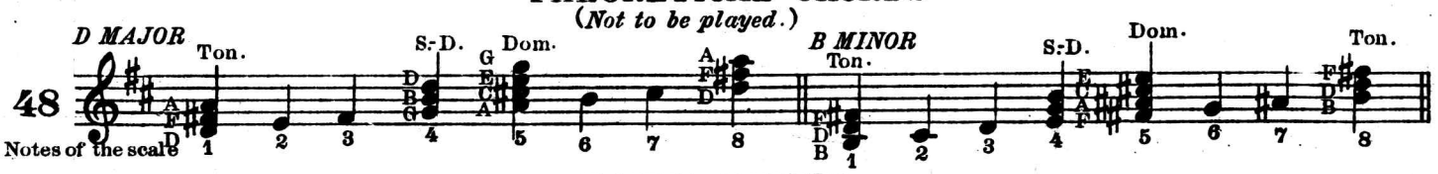


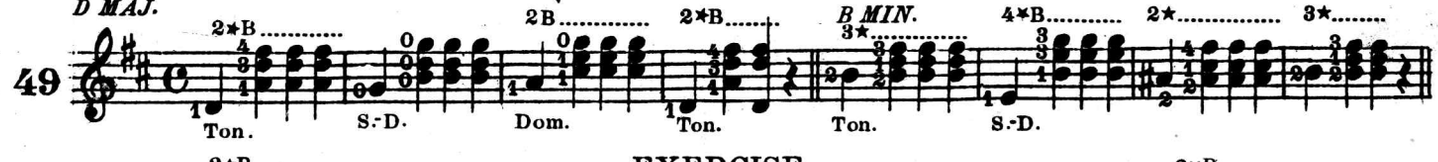
NOTE: The above exercise may also be played with alternate fingering. Use 1st and 2d fingers on the 1st string and the thumb and 1st finger on the 2d 3d and 4th Strings.

CHORDS IN THE KEYS OF D MAJOR AND B MINOR.



THEORETICAL CHORDS
(Not to be played.)



BANJO CHORDS

EXERCISE

CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.
1632 N. Halsted St.
CHICAGO, ILL.

Instruction for Banjo

Lesson 15.

Dear Pupil:-

Maude Polka, #51, has been a favorite with banjo players for many years. This is not exactly the same as the original, however, as there were some places in the piece as originally written, where the awkward fingering hindered the smooth playing so necessary to make a piece sound good. The notes in these places have been changed somewhat so that the piece is now much better than before. The words "from Dobson" means that the piece is taken from a piece by Dobson but has been rearranged by H.S.M. Do not forget to go back to the beginning and play to Fine.

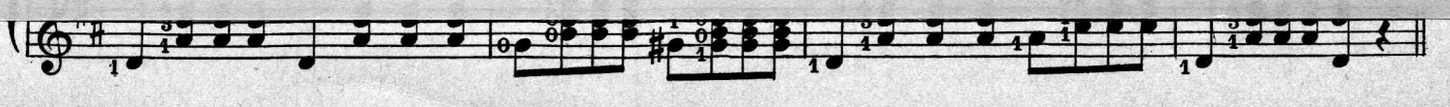
Before beginning the study of #52, it will be well to take a careful review of last week's lesson, (Lesson 14) in order to refresh your memory on the sharps necessary to use in this key which is somewhat difficult. This waltz may be practiced slowly at first, but should be played quite lively when thoroughly learned.

#53 is an old favorite and is an especially fine song for the banjo. Notice carefully that the positions are not marked in these chords and you may have to refer to Lesson 14 again in order to be certain you play the chords correctly.

While the position of higher chords is usually marked in banjo solos, the chords of simple accompaniments, such as found in this piece, are seldom marked, as the player must be so familiar with the chords in ordinary keys as to recognize them on sight. In many pieces you will find not even the fingering marked.

To sing all of the first stanza you must repeat as marked. When you are singing the second line of words there is no word for the last 8th note in the second measure, so an 8th rest is placed above the 8th note in the song part, which rest is to be observed the second time only.
Next lesson is very interesting, no exercises, just three fine solos.

Yours very truly,

CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.

CHICAGO
Correspondence School of Music

BANJO Lesson Fifteen — Chicago, Ill. — By H. S. MITCHELL

MAUD POLKA.

DOBSON
Arr. by H. S. M.

51

Fine.

D.C.al Fine.

WALTZ IN D.

52

2★B. 2B. 5★

MASSA'S IN DE COLD, COLD GROUND.

FOSTER
Arr. by H.S.M.

53

'Round de meadows am a ring - ing De dark-y's mourn - ful song,
Where de i - vy am a creep - ing O'er de grass - y mound,

While de mock-ing bird am sing - ing, Hap - py as de day am long.
Dar old mas - sa am a sleep - ing, Sleep-ing in de cold, cold ground.

CHORUS

Down in de corn - field Hear dat mourn - ful sound;

All de dark-ies am a weep - ing Mas-sa's in de cold, cold ground.

CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.
1632 N. Halsted St.
CHICAGO, ILL.

Instruction for Banjo

Lesson 16.

Dear Pupil:-

A grand march is usually the first piece played at a formal ball. The couples merely promenade around the room, sometimes the line divides into different figures. Whether or not this is done depends, of course, on previous instructions. One quarter note is played for each step and it should not be too quick. Many triplets are found in the music to most grand marches.

Play the alternate fingering as marked and observe the snaps carefully. The entire piece repeats as many times as necessary. Play all chords arpeggio; that is, one note at a time beginning with lowest note.

#55 is an old fashioned walk around as is still played, sometimes, at country dances. It occassionally happens that some people present do not know how to dance but everybody can walk around, at least, so this gives a chance for all even the old folks are usually dragged into it. In playing this piece, play to D. S. and return to the sign near the first. Do this as long as the walk around is in progress. Play the last four measures only when you are ready to stop.

The Mazurka is the characteristic dance of Russia and Poland, it should be played somewhat slower than a waltz and has this peculiarity: The accent is always on the second beat of the measure instead of the first. Make all of the chords arpeggio, play the triplets distinctly and be sure to repeat the first and second strains.

Yours very truly,

CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.

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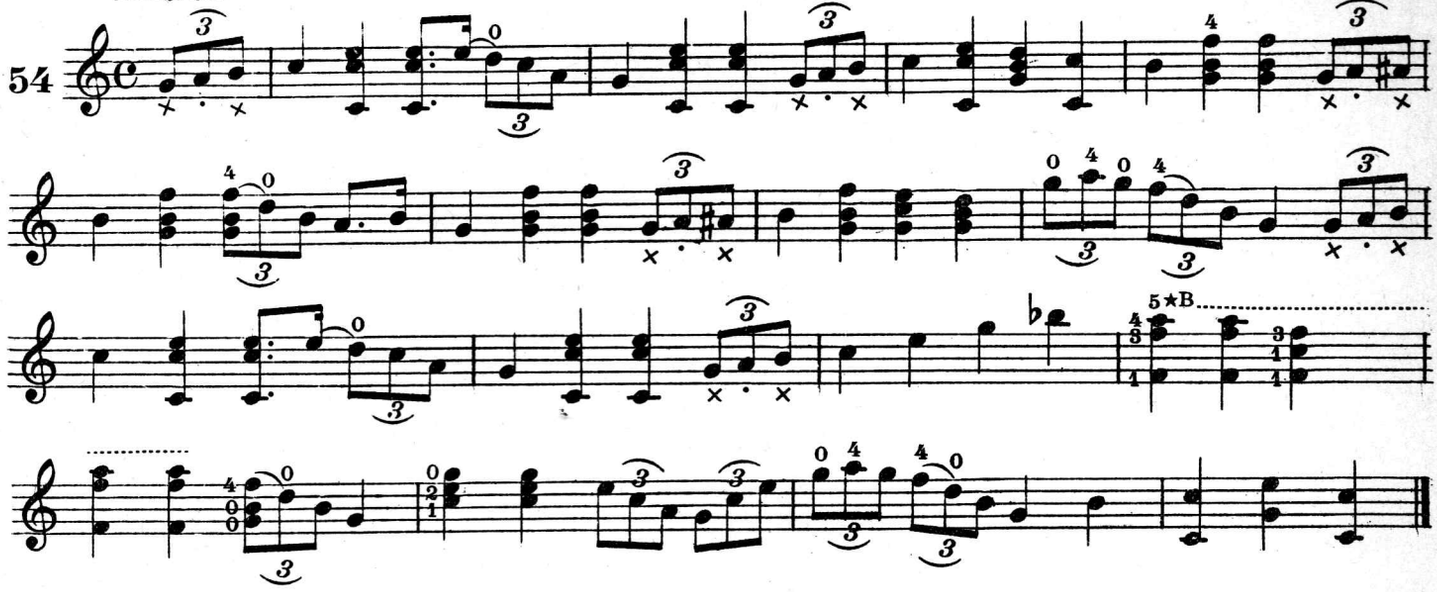
Chicago, Ill.

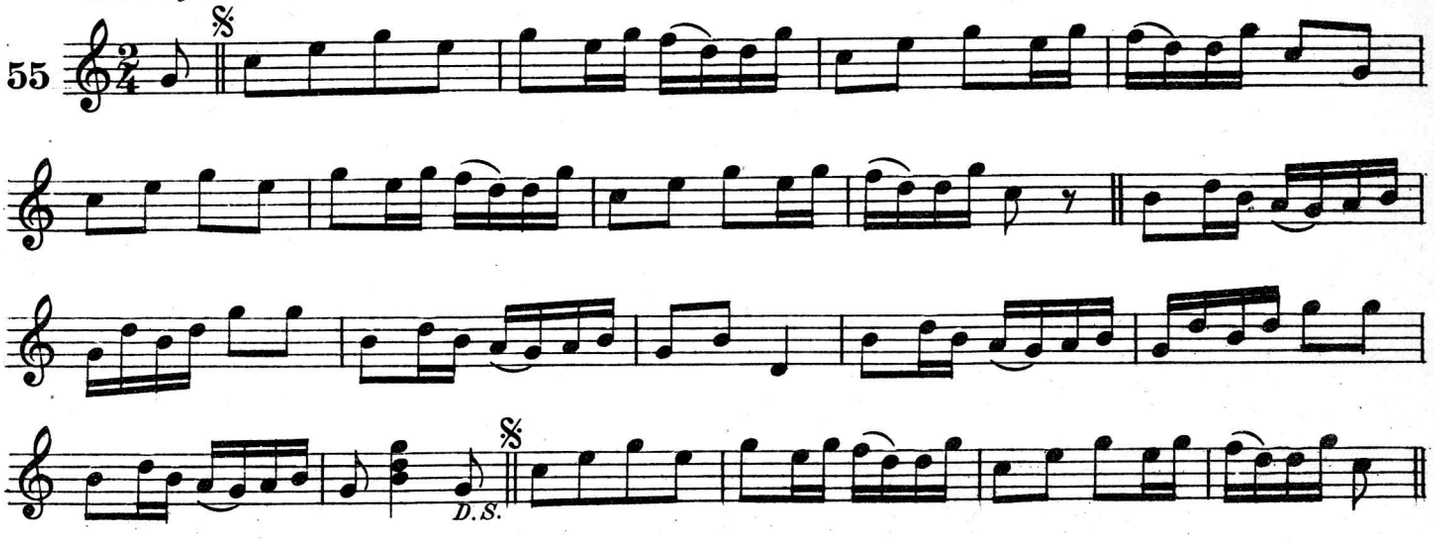
BANJO Lesson Sixteen — By H. S. MITCHELL.

TULLY'S GRAND MARCH.

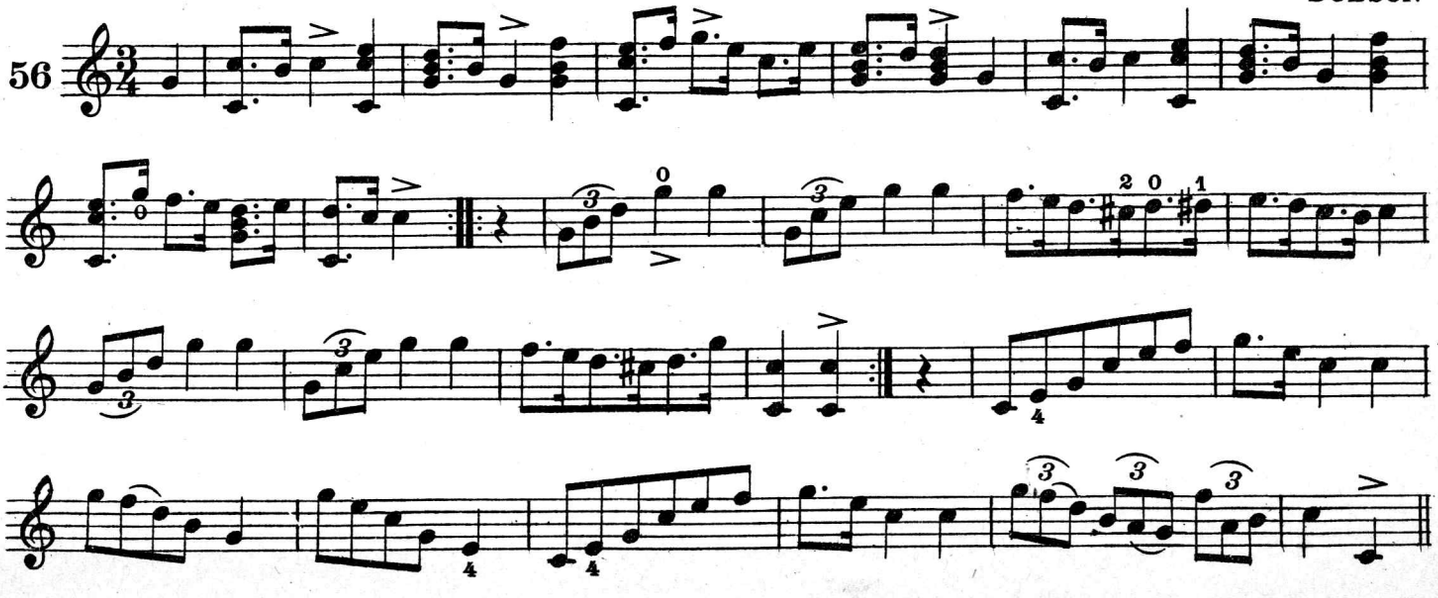
Moderato — MITCHELL

54

WALK AROUND

Not too fast — DOBSON

55

WILD-FLOWER MAZURKA

DOBSON

56

Chicago Correspondence School of Music.
Chicago, Illinois

Instruction for Banjo
Lesson 17.

Dear Pupil:-

In the scale of F, every B must be flatted, therefore you can no longer use open B (2nd string) as the notes are natural. B flat is made on the 3rd string at the 3rd fret. A flat always lowers a note a half step (one fret). The thumb string may be used in the keys of F major and D minor, but it is not used much in any chord except the dominant minor chord.

Notice carefully that in making the tonic major chord it is impossible to make the bass note (F) in the same position as the remainder of the chord. Take F with 4th finger at 5th fret, 4th string, then come back to 1st position and find chord very quickly. This form of the F chord is considered the best for tone, but it has disadvantages too, being difficult to play in very quick pieces. In lesson 19 we will have another form of the same chord which many prefer because it is easier. These lessons would hardly be complete without both ways of playing these chords, as the key of F is used very much in song accompaniment.

In the major dominant chord you will notice that the 1st finger remains in the same place as in the tonic chord, but the other fingers are changed around. We call this form of a chord the regular major position reversed. Remember this position as you will have much use for it.

#61 "Oh My!" is a song which was written especially for this page, due to the shortage of space. If you do not find this song up to the standard of the other lessons you will know the reason. The second stanza is as follows:-

Ev'ry fine Sunday eve-ning I brush-es my hat

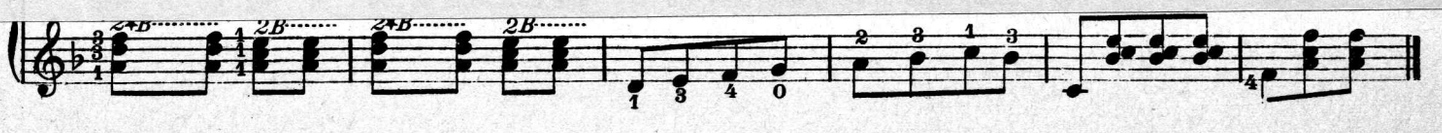
Oh - - - - - - My!

And I pol-ish my shoes and I ties my cra-vat

Oh - - - - - - My!

Then I starts in a hur-ry for fear I'll be late
And I walks pret-ty fast to the gard-en gate
Where my Ma-lin-dy's sure to wait

Oh - - - - - - My!

Yours very truly,
Chicago Correspondence School of Music.

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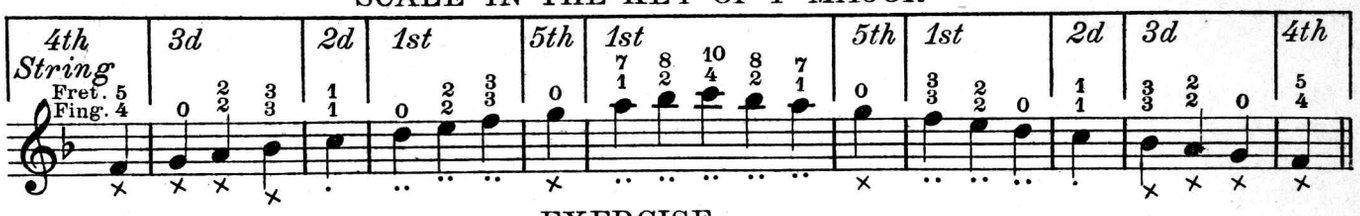
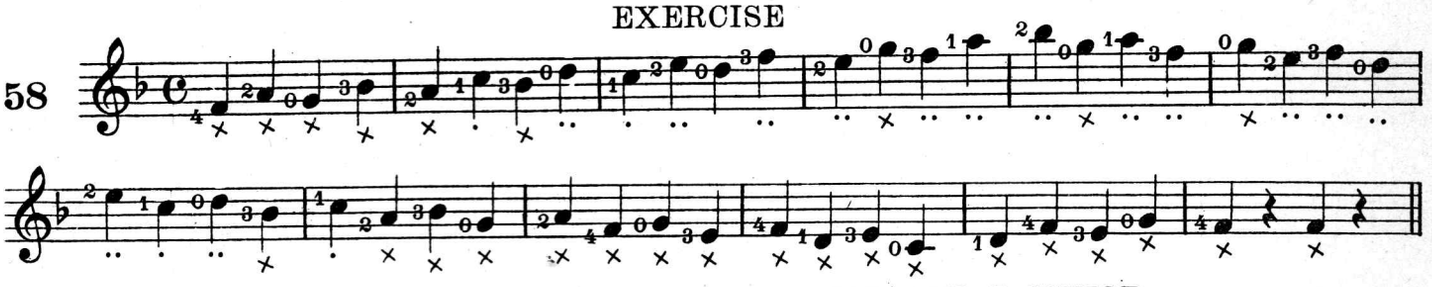
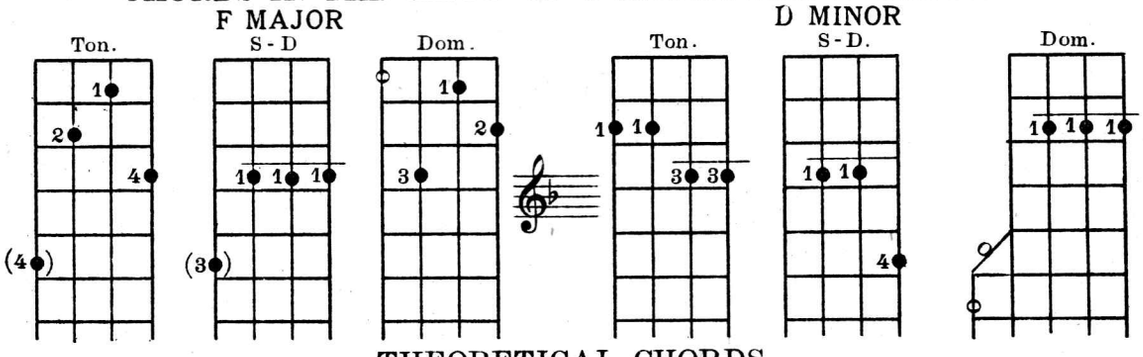
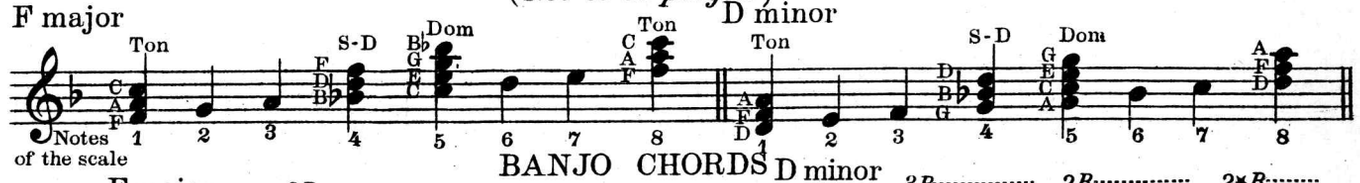
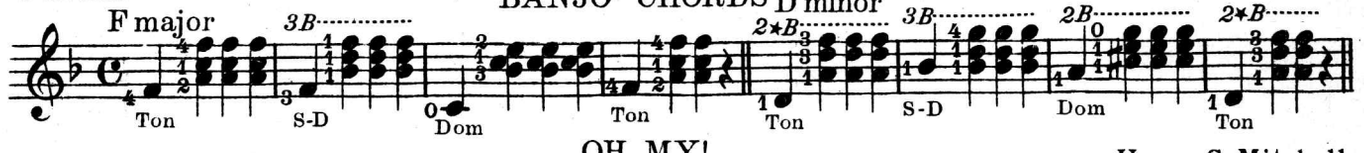
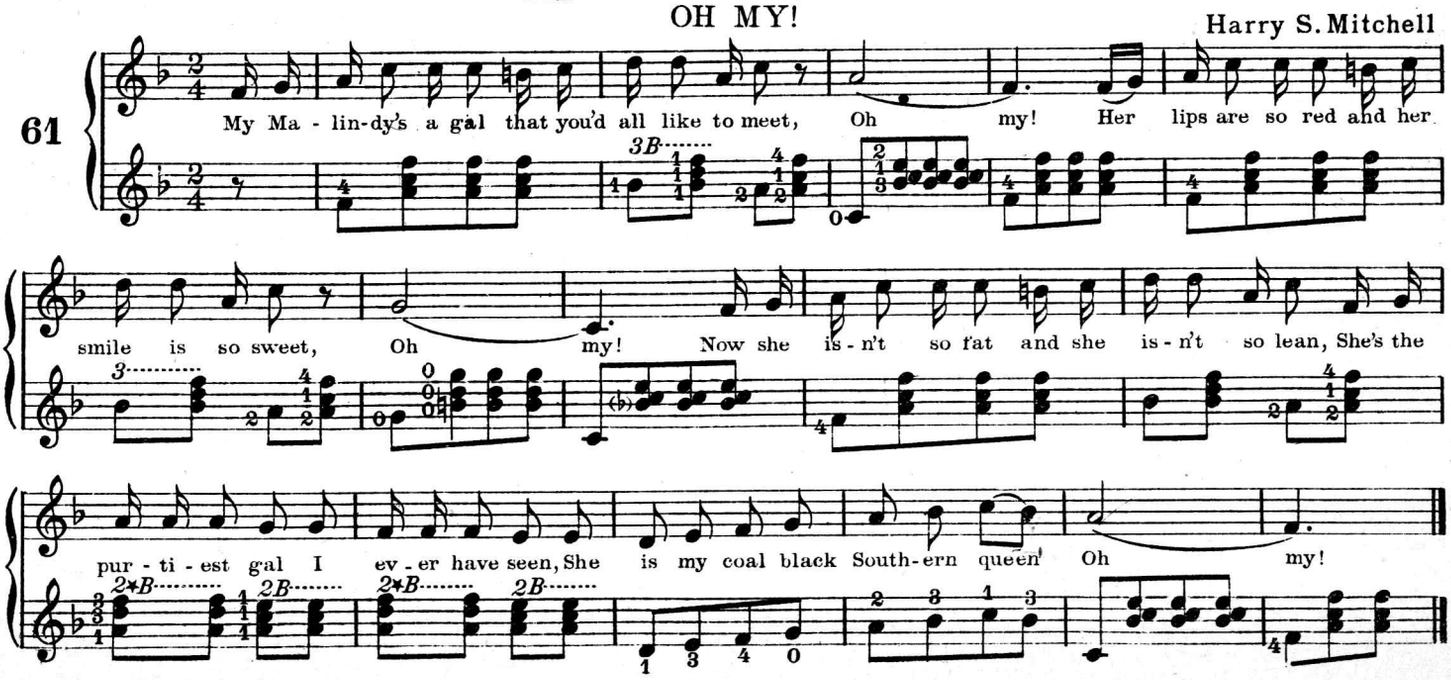
Correspondence School of Music
Chicago, Ill.

BANJO Lesson Seventeen — By H. S. MITCHELL

SCALE IN THE KEY OF F MAJOR

EXERCISE

CHORDS IN THE KEYS OF F MAJOR AND D MINOR



THEORETICAL CHORDS
(Not to be played)

BANJO CHORDS

OH MY!

Harry S. Mitchell

61
My Ma - lin-dy's a gal that you'd all like to meet, Oh my! Her lips are so red and her
smile is so sweet, Oh my! Now she is - n't so fat and she is - n't so lean, She's the
pur - ti - est gal I ev - er have seen, She is my coal black South-ern queen Oh my!

Chicago Correspondence School of Music.
Chicago, Illinois

Instruction for Banjo
Lesson 18.

Dear Pupil:-

In #62 we have the full explanation of 6/8 time. Study it very carefully before trying #63. #62A, shows how to count slow pieces in 6/8 time; one beat to every eighth note, two beats to every quarter, and three to every dotted quarter. In marches and two steps, however, the notes are played so rapidly that, although there are still 6/8, yet we can make but two beats or steps to each measure. If you think of a triplet in 2/4 or 4/4 time where three notes are made in one beat, you will get the idea exactly. Play 62B lively, giving only two beats to each measure. Of course you may still count 6/8 if you desire, but you will find the plan of counting indicated below #62B to be much easier (1 & a 2 & a) thus giving really but two counts to each measure, almost the same as the 2/4 time in 62C. In studying #63, you should play very slowly at first until you get the general run of the piece and memorize all positions; then work up the speed gradually faster and faster until you can play 3/8 to one beat or step. Be sure to use alternate fingering as marked.

Notice that in 13th measure you have a major position barre and the 1st finger extends entirely across all strings. Now, in playing barres, it is not always necessary that the first finger be across all the strings; sometimes it is across three only (1st, 2nd & 3rd) and some places will be found where it covers but two strings (1st & 2nd). They are all called barres, whether the finger covers two, three or four strings. In the 14th measure, immediately after the position barre, you will find a straight barre covering three strings only, pull finger outward slightly so as to open the bass string then reach up to A with fourth finger and after playing it with lower C, jerk 4th finger off, thereby making the note G which is one of the notes of the straight barre. The first time you have D.C. go to the beginning and play to the sign above the double bar similar to a bird's eye, the last time you have D.C. play to the word "Fine" which means the end. In this piece the sign and "Fine" happen to be in the same place.

Yours very truly,

Chicago Correspondence School of Music.

D.C. al Fine

CHICAGO
Correspondence School of Music
Chicago Ill.

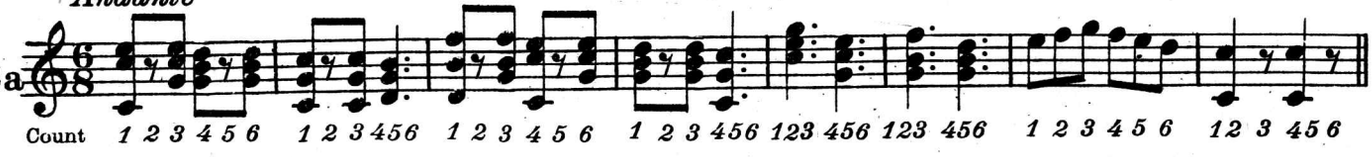
BANJO Lesson Eighteen

By H.S.MITCHELL

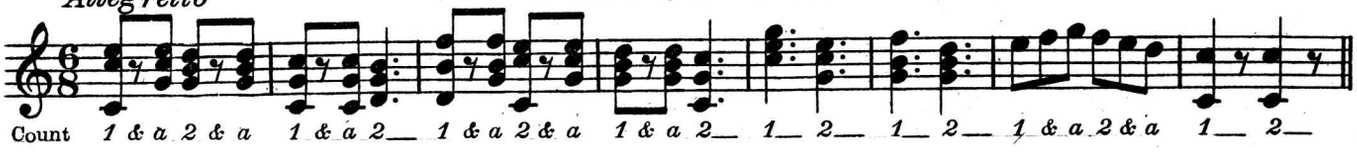
A STUDY IN 6/8 TIME

How to count Slow Pieces.

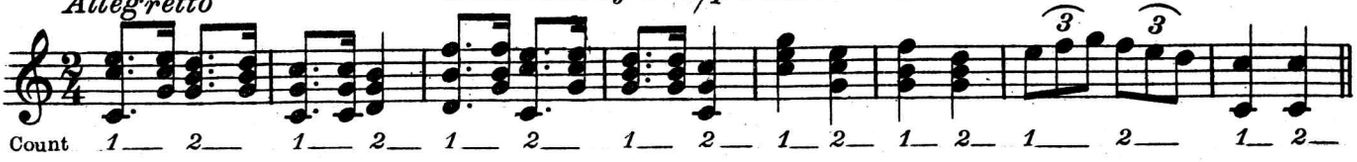
Andante

62a

How to count Quick Pieces.

Allegretto

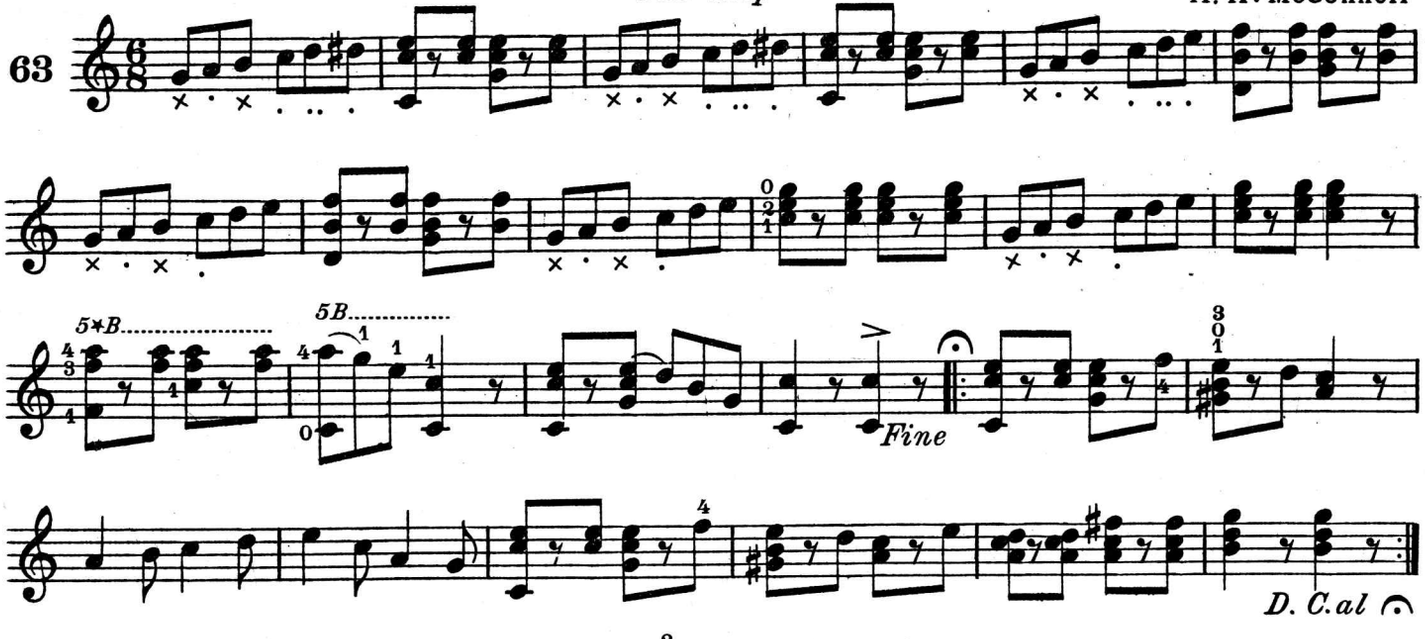
b

Same Melody in 2/4 Time.

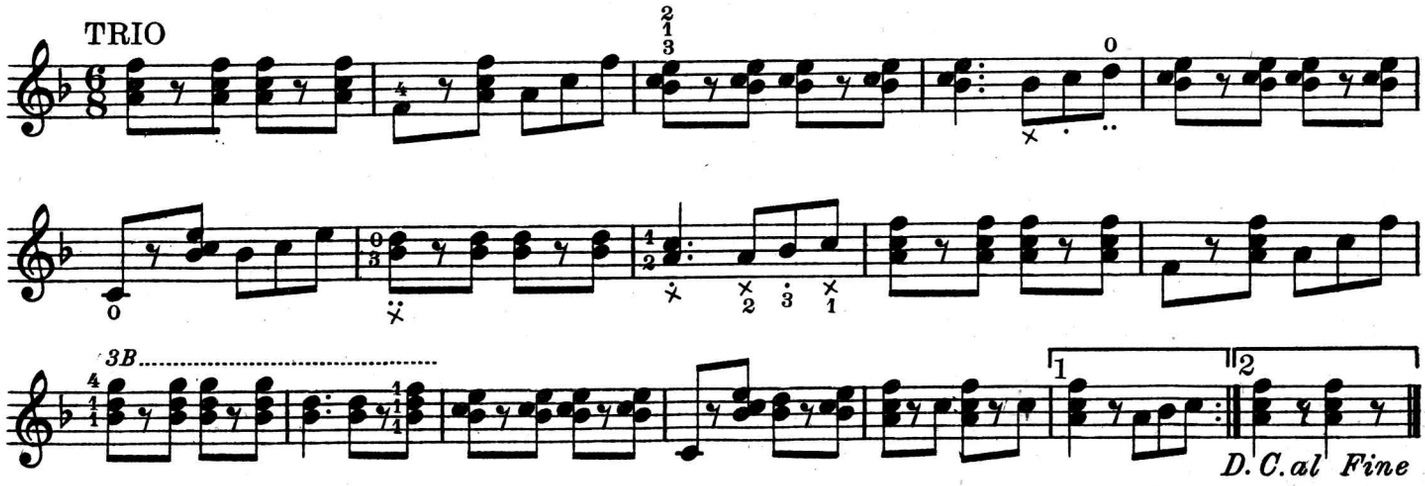
Allegretto

c

KANSAS STATE MARCH

Two-Step

A. H. McConnell

63

TRIO



CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.
1632 N. Halsted St.
CHICAGO, ILL.

Instruction for Banjo

Lesson 19.

Dear Pupil:-

It might be well to explain here that banjo music was not always written the same as found in these lessons. The first banjos were longer and they had larger heads than the modern banjo. The bass string was tuned to A, 3rd string to E, 2nd string to G sharp, 1st string to B, and 5th string to E. This tuning made the key of A major, (3 sharps) the natural or easiest key for the banjo.

As the art of banjo-making developed, it was found that a smaller head and somewhat shorter neck would give better results, this made it necessary to raise the pitch of the strings, so banjo players began gradually to adopt the modern tuning of C for the bass string.

The oldest banjo methods said to tune the banjo to A. Later methods said to tune to C but to read the notes as if it were tuned to A. This led to much confusion for the player would read a note E but the banjo would play it G. Finally some publishers decided to write the music correctly, as it should be written and it is now possible to get such music in the C tuning or Universal Notation as it is called, although the largest amount of banjo music in America is still the old A tuning or American Notation. The Universal Notation is now being used by all progressive, up-to-date teachers. The pupil must beware of buying any banjo music without first being sure it is the Universal Notation.

The banjo was not introduced into England until after the tuning had changed, therefore all English banjo music is in the C notation. America has now adopted the C Notation and it is now called Universal; that is, used in all countries. The old American notation is, or ought to be, obsolete.

Yours very truly,

CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.

CHICAGO
Correspondence School of Music
Chicago, Ill.

BANJO Lesson Nineteen

By H. S. MITCHELL

THE SOLDIER'S STORY
A Ballad of the Civil War.

BANJO 10B..... 10*B..... 10B..... 5*B..... 5B..... Burt Harvey

64

VOICE

1. Man-y peo-ple ask of me Why I sail the broad blue sea, Why I go from land to land in search of peace I nev-er find,
2. In the State of Ten-nes-see, I was happy then and free, There I lived with my dear father, Mother, brother, sis-ter two;
3. Fiercely rag'd the fight one day; Face to face we stood at bay: Then we strugg'l'd hand to hand 'Mid poder smoke which hid our view;

BANJO

Lis-ten to a soldier's sto-ry It has ne'er been told be-fore For I've strugg'l'd to for-get it But it lin-gers in my mind.
Civ-il war had broken out,___ I be-came a Reb-el scout But my brother went with Sherman, To his country he was true.
I had struck a sol-dier down;___ As he lay up-on the ground, Heaven, pit-y! 'twas my brother In his u-ni-form of blue.

REFRAIN

Sad were the sto - ries The pa - pers told each day;

Sad was the loss of loved ones, There in that land far a - way; 2d Pos.....

Sad - der than all, In the strife of the Blue and Gray,

Broth - er 'gainst broth - er were fight-ing for man - y a day.

Chicago Correspondence School of Music.
Chicago, Illinois

Instruction for Banjo
Lesson 20.

Dear Pupil:-

In #65, you can find every natural note on the banjo. The notes marked with an angle are a half step apart, that is, one fret apart; all others are a whole step (2 frets) apart. If you know the natural notes, it is easy to get a sharp (one fret higher) or a flat (one fret lower) so this table will really show you where to get any note on the banjo up to the 12th fret which is as high as we usually play chords.

The tremolo is a rapid, continuous, up and down stroke of the first finger across the strings, with the 2nd & 3rd fingers resting close together on the head thus raising the hand higher; the 4th finger does not touch the head. Keep the 2nd & 3rd finger stiff and standing upright, the first finger is also kept stiff, moving only at the joint next the hand. Only the tip of the first finger must be allowed to touch strings.

Three bars across the stem of a note means to play it with the tremolo. Strictly speaking, three bars cut up the note into 32nd notes, but since they are too fast to count, we use this sign to indicate the tremolo which should be made as rapidly as possible with up and down strokes of the 1st finger, but which has really no certain number of strokes. Always keep the tremolo going for the full duration of a note; for instance, a whole note must be tremoloed continuously for the entire four counts or beats.

#67A is on the 1st string only, learn it first before attempting to play the others; then #67B on two strings and learn it well before going to #67C etc.

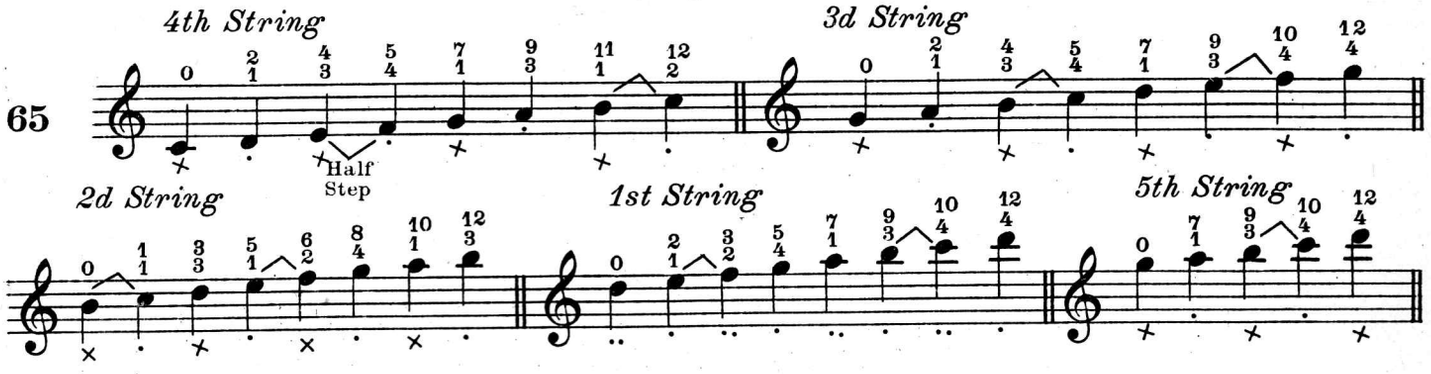
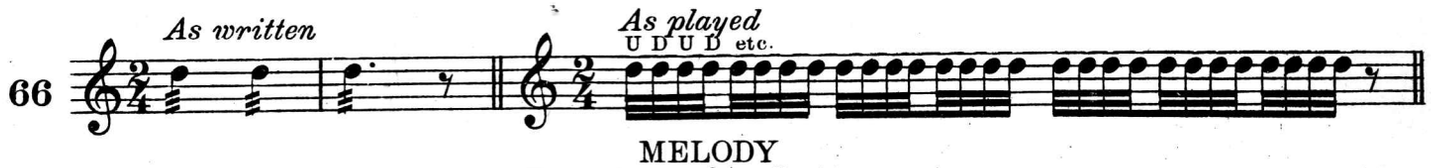
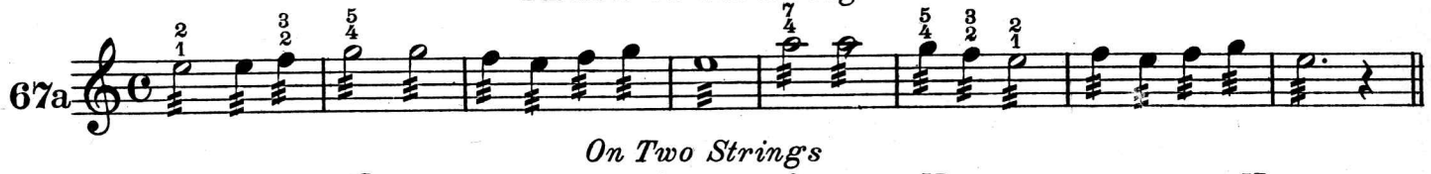
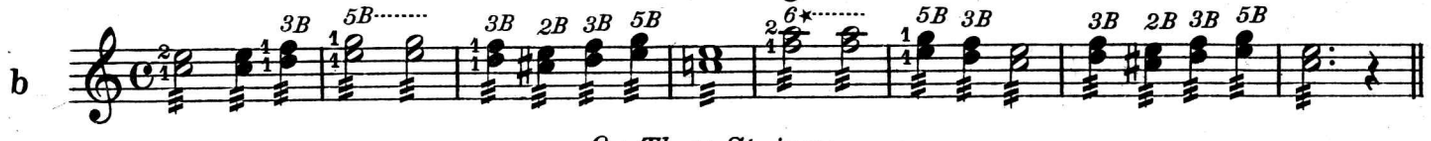
Three strings are not much more difficult to tremolo than one, the 1st finger merely has to go a little farther in making the strokes, but in #67D, you will find bass notes to be picked with the thumb while you are making the tremolo with the first finger. We do not expect you to learn #67D in one week. You will do well to learn it in a month but you will need the three note tremolo on the song in next week's lesson. It is in the key of B flat, so these chords (#68) should be learned before then.

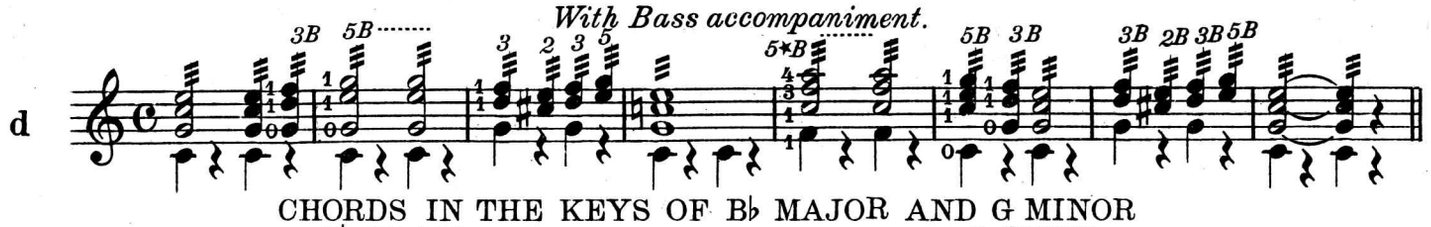
Yours very truly,

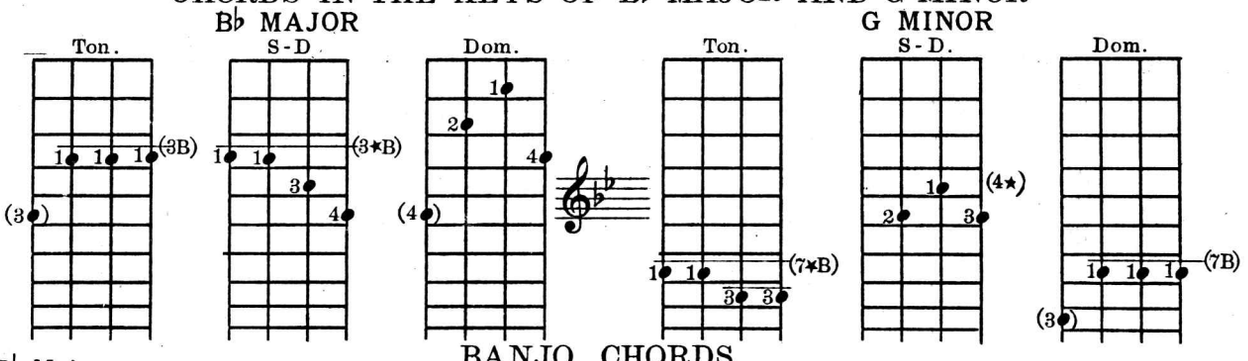
Chicago Correspondence School of Music.

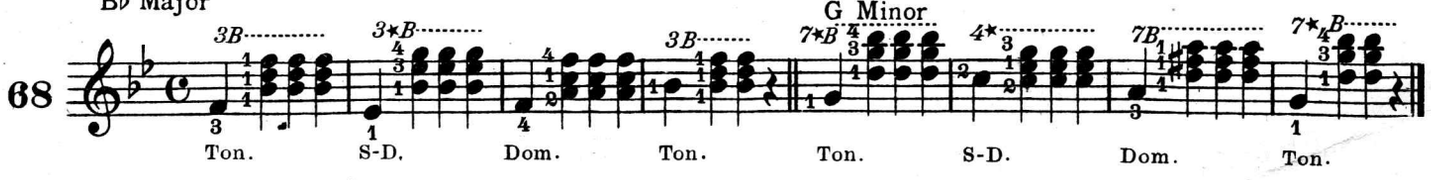
CHICAGO
Correspondence School of Music

BANJO Lesson Twenty — Chicago, Ill. — By H. S. MITCHELL

TABLE OF HIGHER NOTES
on all the strings up to the 12th fret.

THE TREMOLO

MELODY
Tremolo on One String

On Two Strings

On Three Strings

With Bass accompaniment.

CHORDS IN THE KEYS OF B♭ MAJOR AND G MINOR



BANJO CHORDS

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1632 N. Halsted St.
CHICAGO, ILL.

Instruction for Banjo

Lesson 21.

Dear Pupil:-

As promised in lesson 68, we give you here a song in two flats. The first part is mostly in the key of G minor, while the chorus is in the key of B-flat major.

In the introduction the first chord is the 6th regular major position. The high chord in the 3rd measure is also a regular major position made at the 13th fret.

The first stanza begins with open D followed by the 7th minor position barre. In the 3rd measure you have the 7th barre (straight) with 3rd finger on bass string two frets higher. In 5th and 6th measures you have the 5th, major position barre, followed by a 5th barre in the 7th measure which has a 4th finger extension to high B flat (8th fret.) The pauses over or under some of the notes mean to hold these notes longer than their usual time value. All notes marked with the accent must be sung or played somewhat louder than the others.

Do not forget to flat every B, whether in the song part or the banjo accompaniment. Play the accompaniment slowly at first, counting six for each measure. When you have it well learned increase the speed so you can play it with two beats to a measure which is correct for this song. Sing it lively. The last two chords are to be tremoloed, three strings together.

3rd Stanza

Across the sea, our brave Al-lies
In dev-as-tated France,
Were bat-tling with the cru-el foe
To check his bold advance.
Relief in sight: A might-y cheer:
'Twas Persh-ing's Yank-ee men:
They made old Kai-ser Bill so sick
He'll nev-er fight again;
And they pushed his bat-tle line
Back a-cross the riv-er Rhein.

Yours very truly,

CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.

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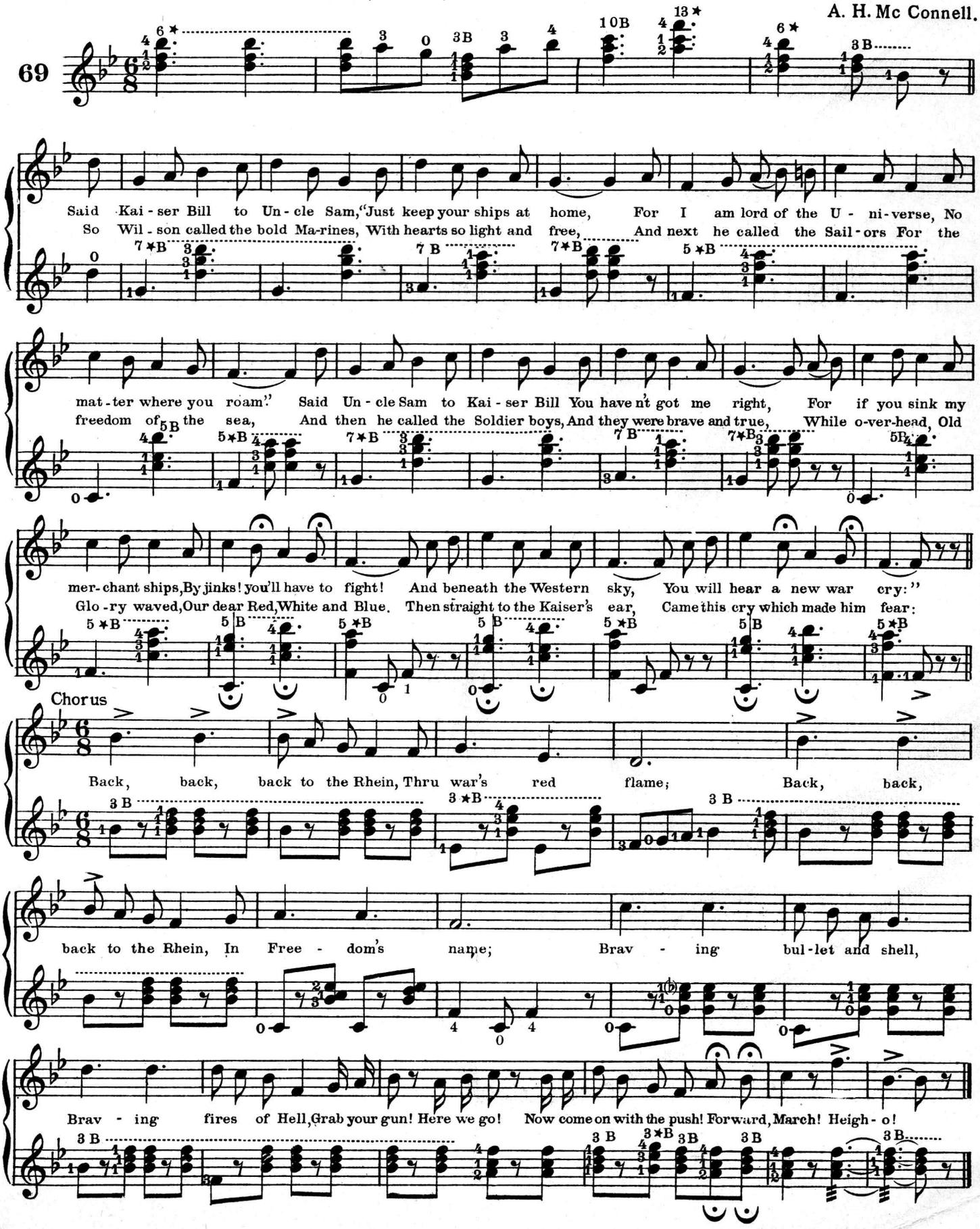
Correspondence School of Music
Chicago, Ill.

BANJO Lesson Twenty-One

H. S. MITCHELL

BACK, BACK, BACK TO THE RHEIN!

A. H. Mc Connell.

69
Said Kai - ser Bill to Un - cle Sam, "Just keep your ships at home, For I am lord of the U - ni-verse, No
So Wil - son called the bold Ma-rines, With hearts so light and free, And next he called the Sail - ors For the
mat - ter where you roam." Said Un - cle Sam to Kai - ser Bill You have n't got me right, For if you sink my
freedom of the sea, And then he called the Soldier boys, And they were brave and true, While o-ver-head, Old
mer - chant ships, By jinks! you'll have to fight! And beneath the Western sky, You will hear a new war cry:"
Glo - ry waved, Our dear Red, White and Blue. Then straight to the Kaiser's ear, Came this cry which made him fear:
Chorus
Back, back, back to the Rhein, Thru war's red flame; Back, back,
back to the Rhein, In Free - dom's name; Brav - ing bul-let and shell,
Brav - ing fires of Hell, Grab your gun! Here we go! Now come on with the push! Forward, March! Heigh - o!

SLINGERLAND's CORRESPONDENCE SCHOOL OF MUSIC.
CHICAGO, ILL.

Instruction for Banjo
Lesson 22.

Dear Pupil:-

The chromatic scale (#70) is so carefully marked with the finger and fret numbers that it needs no explanation. Play it exactly as written and you cannot miss getting it right.

In the chromatic scale we use every note which is possible to make on the banjo up as high as C above the staff. In ascending (going up) we always use sharps, in decending (going down) we always use flats. Notice that the sharp of one note may be the same as the flat of another; for instance, low D sharp is made at third fret of 4th string, low E flat is also made at third fret of 4th string which proves that D sharp and E flat are really the same note written differently.

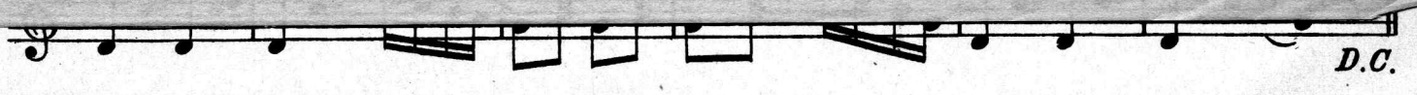
Be carful to use alternate fingering as marked in #70, for #71 can hardly be played at all without using alternate fingering. Remember when you begin on #71, that all 6/8 pieces must be studied and counted slowly at first, six slow counts to the measure, go faster (2 beats to a measure) only when you have it well learned.

In the 13th measure, the chord in the 4th position is not exactly a regular position as the 4th finger must be extended one fret higher than the regular position. In the 4th measure from the last, the 2nd chord is the 8th regular position reversed, the next chord being the regular 8th position.

You should learn all these chords very thoroughly as the ones we have in these lessons are the most important chords. When you have finished these lessons, however, and start in to buying music, you will seldom find chords marked with such care as we take. A great many writers will merely write 6th position over a chord without telling whether it is a barre, position barre or regular position, then very many chords will be met with that have no regular form the only thing the player has to go by is the number of the fret where the 1st finger must be used. If a chord is marked 6th position, the first finger must be placed at the 6th fret etc. etc.;

Yours very truly,

SLINGERLAND'S CORRESPONDENCE SCHOOL OF MUSIC



D.C.

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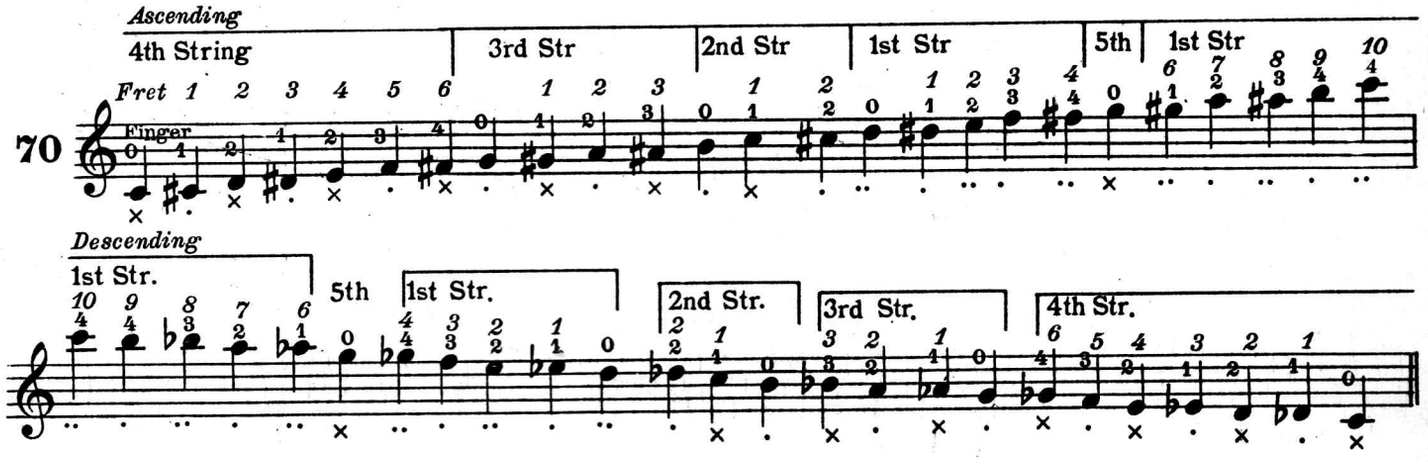
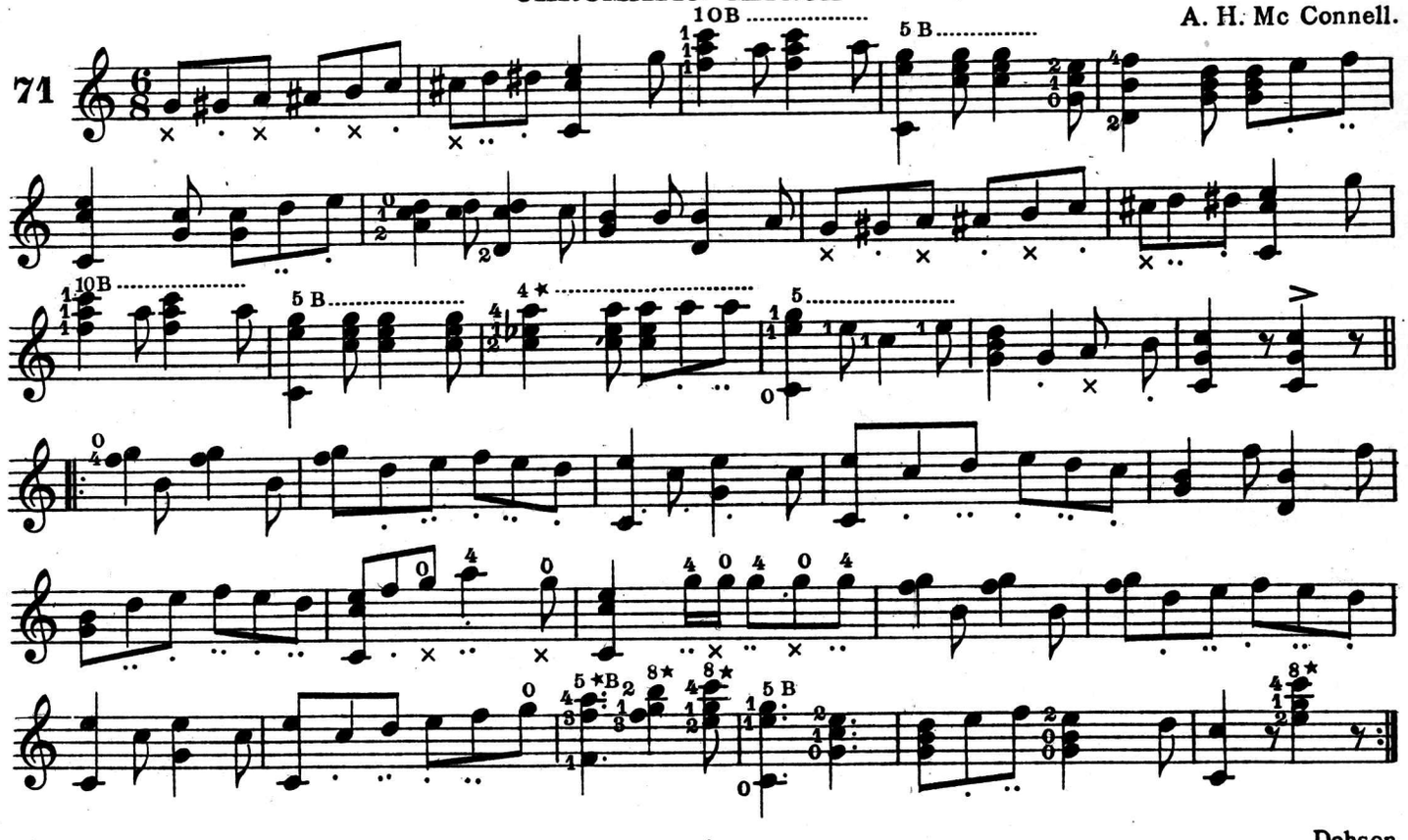
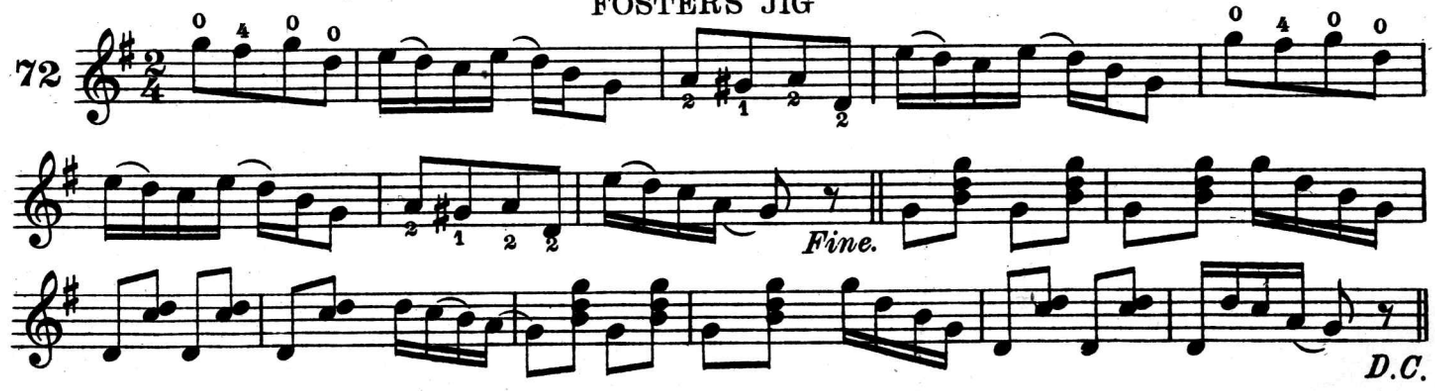
BANJO Lesson Twenty-Two. H. S. MITCHELL

CHROMATIC SCALE FOR THE BANJO
(Two Octaves)



CHROMATIC MARCH

A. H. Mc Connell.

FOSTER'S JIG

Dobson

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1632 N. Halsted St.
CHICAGO, ILL.

Instruction for Banjo

Lesson 23.

Dear Pupil:-

The main point in this lesson is not the song, itself, but the accompaniment which illustrates how to play banjo chords to a piece in 2/4 time, which modulates into other keys.

The song starts in the key of C major; 3rd and 4th measures are in the key of E minor; 5th and 6th measures, key of C; 7th and 8th measures, key of G major; 9th and 10th measures, key of C; last half of 11th and 12th measures, key of G; 13th and 14th measures key of C, chord under the pause being a diminished chord; 15th and 16th measures, key of G. The chorus is entirely in the key of C major and contains no modulation.

Study this piece very carefully, for very few pieces are written nowadays that do not modulate into some other key. You will notice, however, that the minor key used in this piece is E minor, which is rather unusual. As a rule a piece modulates into its relative minor, if a minor key is used, which in this piece would be the key of A, minor.

The following rules may be used in trying out chords to fit songs not in these lessons. These rules will not always work, but they make a good system of operation when trying to build an accompaniment.

RULES

1. Try the 3 regular major chords throughout the piece as is done in the chorus of #73.

2. If you find any place where none of these three chords seem to fit, try to determine whether a major chord or a minor chord is needed.

3. If several measures are foreign to the key of the signature, then the piece modulates into another key.

4. A minor modulation is more often into a relative minor key.

5. A major modulation is usually into the key containing one more or one less flat, for instance the key of C would modulate into the key of G.

Yours very truly,

CHICAGO CORRESPONDENCE SCHOOL OF MUSIC INC.

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Chicago, Ill.

BANJO Lesson Twenty-Three H. S. MITCHELL

I'M ONLY EIGHTY YEARS OLD

Harry S. Mitchell.

73

Voice

Now do not get of - fend - ed please, Be - cause I sing this song, I want to tell you what I did and how I got in wrong: I thot I'd go to fight the Hun But did not get so far, The ser - geant at the desk ex - claimed: Just tell how old you are." Well I'm just eight - y years old, But that's not so ver - y, ver - y old, My hair is gray but I aint no fool, I'll tote a gun or drive a mule, I feel just like a kid in school And I'm on - ly eight - y years old.

But Un - cle Sam - my turned me down, I had to stay at home, And since I could not go to war and o'er the o - cean roam, I thot I'd try to find a wife, Most an - y girl would do, But when I asked one for her hand, She said: "How old are you?" Well I'm just eight - y years old, But that's not so ver - y, ver - y old, I've lost my teeth but I have my nose, I have one thumb and sev - en toes, I have two suits of Sun - day clothes And I'm on - ly eight - y years old.

SLINGERLAND's CORRESPONDENCE SCHOOL OF MUSIC.
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Instruction for Banjo
Lesson 24.

Dear Pupil:-

In some pieces written for the banjo the 4th or (bass) string is tuned to D instead of C. This changes the notes on the bass string. #75 must be studied carefully before beginning #76. Notice that low D is always open, and that a barre always extends entirely across the four strings, including the bass string.

In the bass solo, find all notes with the second finger as it is used mostly for bass solos. Do not forget the D.C.

In the old American notation (A tuning) a piece like this is marked "4th string to B". Since the pupil may find some banjo music of the old notation which is worth playing and which cannot be obtained in the new notation, we consider it a good plan to give the following rules for transposing the old system to the new.

If ever you want to change a piece in A tuning to music for the C tuning, you should first supply yourself with some ruled music paper which can be obtained at any music store, then rewrite the piece using the following rules:-

HOW TO TRANSPOSE FROM A NOTATION TO C NOTATION.

1. All notes must be written two notes higher. A is written C, B is written D, C is written E, etc. etc.

2. The key must be changed as follows:-
Take off three sharps or add 3 flats.
The following table will help you to understand this rule.

A NOTATION		C NOTATION
Key of D (two sharps)	=	Key of F (one flat, B)
Key of A (three sharps)	=	Key of C (no sharps or flats)
Key of E (four sharps)	=	Key of G (one sharp, F)
Key of B (five sharps)	=	Key of D (two sharps, F & C)

Yours very truly,

SLINGERLAND'S CORRESPONDENCE SCHOOL OF MUSIC.

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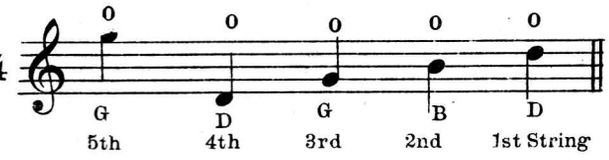
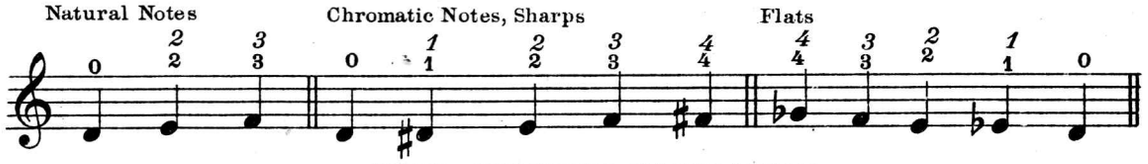
BANJO Lesson Twenty-Four H. S. MITCHELL

SPECIAL TUNING FOR THE BANJO
(With Bass to D)

74

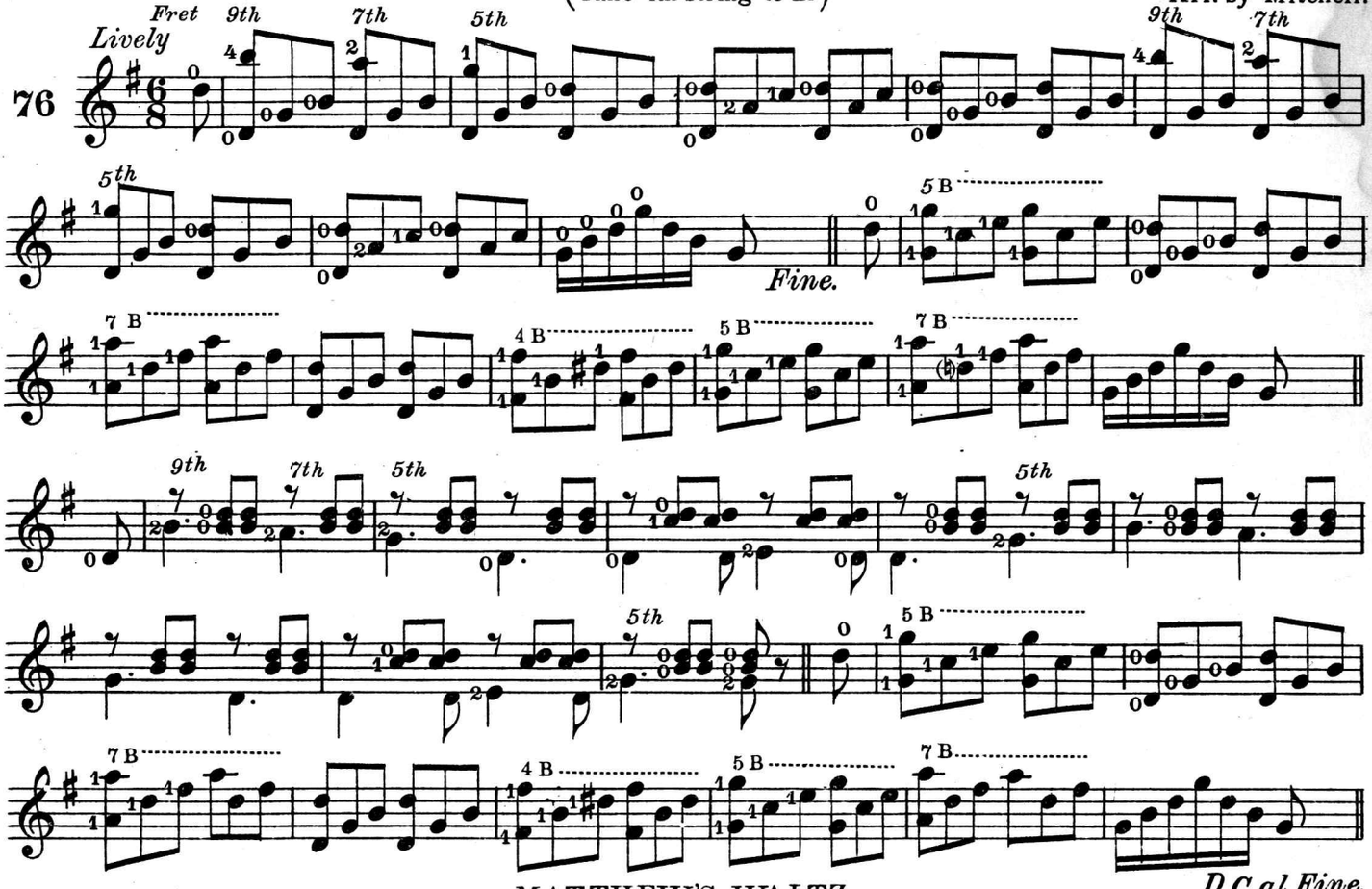


NOTES ON THE 4th STRING
(When Bass is tuned to D)

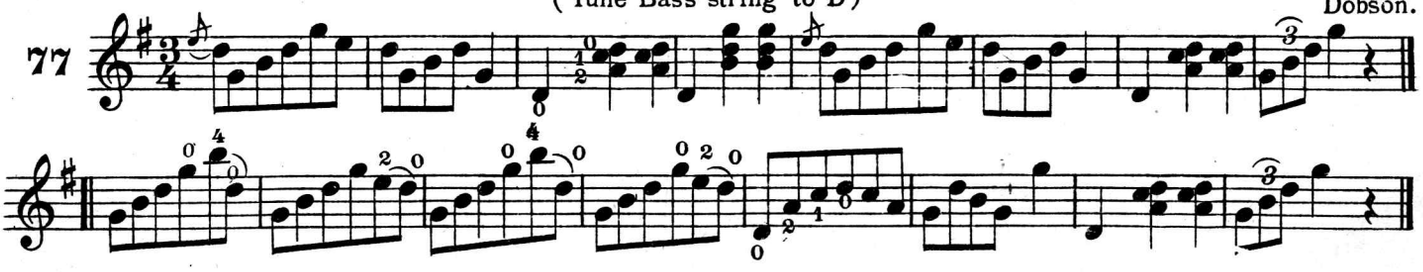
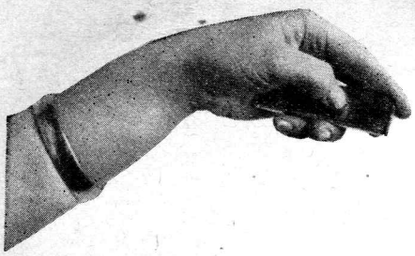
75

THE SPANISH FANDANGO
(Tune 4th string to D.)

Arr. by Mitchell.

76

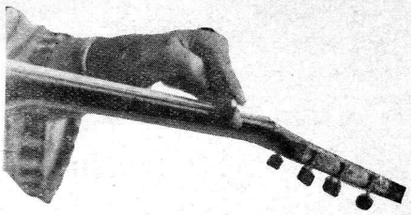
Lively

MATTHEW'S WALTZ
(Tune Bass string to D)

Dobson.

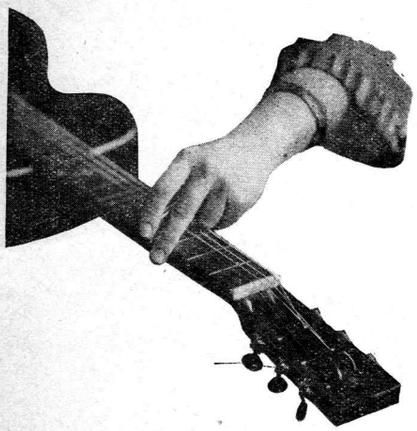
77



Correct Manner of Holding the Steel

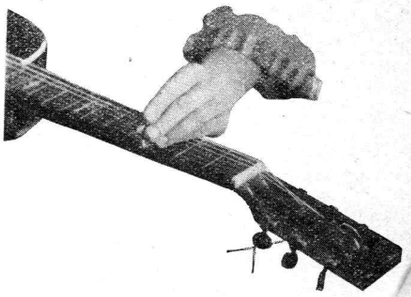
Correct Position for Playing the Steel or Hawaiian Guitar



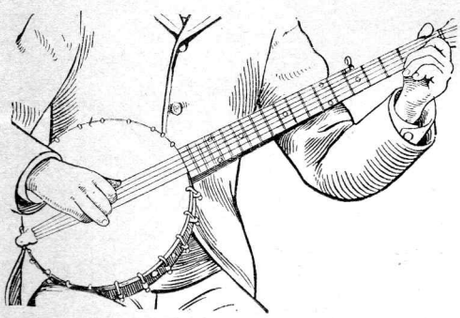
How to Place Steel on the String



How to Guard Single Notes



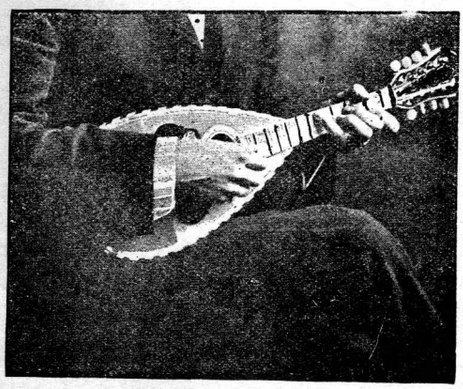
How to Guard in Playing Chords



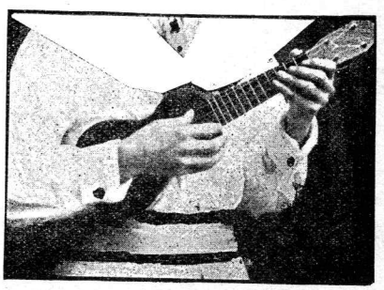
Correct position for Holding and Placing the Fingers and Hands for Playing the Banjo.

Above Cut Shows Correct Position, etc., for Holding the Guitar, also Shows Correct Way of Placing Fingers on Strings, Using Left Hand and Shows Correct Way of Placing Right Hand on Strings, also Shows Where Guitar Should Rest on Right Thigh.

Correct Positions for Holding and Placing the Fingers and Hands for Playing the Tenor **Banjo.**



Correct Position for Holding and Placing the Fingers and Hands for Playing the Mandolin and Banjo Mandolin.



Correct Position for Holding and Placing the Fingers and Hands for Playing the Ukelele.